



BACH FESTIVAL E D I T I O N



CARMEL CYMBAL

Vol. 7 • No. 3

CARMEL, CALIFORNIA • JULY 16, 1937

5 CENTS

A WELCOME TO A GREAT SPIRIT

Welcome, Johann Sebastian Bach!

Welcome to your spirit and the record you have left of it to arise again and again in a troubled world.

Coming as this welcome does from the writer of these few words, your spirit may not swell with pride in any esthetic sense, but it can revel in the sincerity of our wishing you to feel at home here again.

Being an honest editor, we are compelled to admit that we understand little of your genius, can react without excitement to the manifestation of it. The ingredients that went to make up our being ran short on musical understanding, musical appreciation. We confess to liking "Just a Song at Twilight" and the "Maine Stein Song". We love a soprano doing the Lucia thing, and the shriller she is the better. We can remember with how much delight we used to listen to our mother sing the old lullabies. We can even bring back the thrill we experienced when on Sunday mornings we heard her beautiful, full soprano carrying the hymns so that those around us stopped to listen to her. But we must admit that when our big brother, for whom the piano does his bidding with, to us, unbelievable fervor, ran through the compositions by you and those who stand up close to you in the realm of music, we were not moved.

We are sorry that this is so, because all around us from our infancy have been those who loved the great composer, who sat spell-bound in the presence of their music, of yours. We know in this small city that hundreds upon hundreds marvel at your genius, and that into the city are coming this week-end hundreds upon hundreds of others. We know that we have lost something, are losing something, always.

But if we cannot understand, we can understand how others might. We reverence you for what you can do to them and for them. We bow in deep devotion before your shrine because it is the shrine of so many, has been through the years the shrine of so many.

Therefore we welcome your spirit to Carmel, your genius, the glorious manifestation of it, as it will be expressed by those who will sing and play here this next week.

We welcome you devoutly for making possible this great Bach Festival, giving joy and peace and inexpressible happiness to lovers of music.

—W. K. B.



Mr. and Mrs. S. Schoenburg of St. Louis and their son Robert have been re-visiting Carmel. Their headquarters are again at Hotel Del Monte.



INTRICACIES of the fugue and the chorus
Voice over voice in ascent to the height,
Crisp mathematical tempo and interval,
Line around line till the sphere is complete:
Captain of counterpoint, claiming obedience
Rightfully who are content to obey—
Prince among architects, in whose integrity
Structure and substance eternally wed:

Valid, precise as these virtues they catalogue,
Critical judgments reach your form;
Truth lies beyond them as past your exactitude:
Sperm of theophany, life-giving Word,
Truth's incarnation within the Kapellmeister—
Voice of community, thunder of God.

—GEORGE MEDLEY

AUS TOCCATA NACH CHORALE

BUSINESS MEN GET 2-HOUR PARKING

Two-hour parking on Ocean avenue and Dolores street will soon go into effect.

The Carmel Business Association finally got the city council to agree Wednesday evening to act in the matter, and Councilman Burge was empowered to determine the exact number of traffic signs needed, to buy them and to have them erected.

The council took up the building

code again and corrected the section dealing with the penalty, making it provide that if you are convicted of violating the ordinance, you can be fined \$300 or go to jail for three months, or both.

Judge George P. Ross has been employed to investigate the audit which showed discrepancies in improvement district funds through omission of assessments. He is also studying Saidee Van Brower's report in answer to the auditor, in which she says that at least 46 out of his 75 alleged omissions are errors on his part; that, in fact, he notes 46 errors that do not exist.

So far nothing more has been

heard from City Attorney Argyll Campbell, now in Washington, who sent a short telegraphic opinion on the audit a week ago and said, "Complete report to follow." It hasn't as yet followed.

SUNSET TAXES TO GO UP, BUT ONLY 4 CENTS

Sunset district school taxes are not to be increased 11 cents as recently announced by the school board. They are, instead, to be raised 4 cents, from 34 cents, as

CARMEL GREET ALL LOVERS OF BEAUTIFUL MUSIC AT 3RD ANNUAL BACH FESTIVAL

Again the spirit of the immortal Bach moves into our midst and we stand silenced by the beauty of great music. From Carmel's little tree-hidden houses, come strains of symphonies and concertos, students practicing violins, cellos, flutes. Music-lovers come to the Sunday-evening rehearsals, glad of the opportunity to hear the Festival work in progress; to become familiar with themes and structure by the repetitions and corrections which rehearsals naturally bring. Few there are in these audiences who do not envy the players their privilege of actual participation—to be really performing such music is a great step to making it one's own.

This is the third year of Carmel's annual Bach Festival and its fame is already spreading throughout the country. For a long time Carmel had writers and printers of distinction but no musicians. It had intellectual beauty and physical beauty but no heart. With the establishment of the yearly Festival, Carmel, we feel, has come into its own.

To those who feel the need of a closer acquaintance with the life and works of Johann Sebastian Bach is given the rare privilege of hearing the lectures of Myra Palache during the Festival week. Miss Palache is an authority on Bach and her talks reveal her love and devotion to the great composer. She reveres him as a human being and reverences him as a divine genius. She understands his deeply religious nature and the far-reaching significance of his work. To many of us her lectures last year came as a revelation and led to a greater appreciation of Bach during the whole Festival and beyond.

In listening to the music of Bach one listens to the drama of life. Strand beneath strand of the living substance is revealed. The surface is often the least conspicuous. Great currents of thought and emotion weave and intermingle in the depths and the pure delicacy which flows like light upon them comes always from this profundity. To listen to Bach is to listen to life, because Bach himself listened to life and wrote down in immortal symbols that which he heard. —D. H.

last year, to 38 cents.

This announcement was made yesterday by a member of the school board, who said that the change in the figure was made possible through receipt of an amended Sunset District assessment roll from the superintendent of county schools.

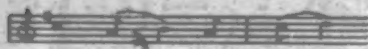
It was explained that the 45 cent rate was fixed on the total assessed valuation as sent to the school board two weeks ago. Since then the amended values have been received, showing a large increase in the roll.

Taxpayers Will Meet With Assessor

As a result of a conference between several of the business property owners of Carmel and Leo Tavernetti, county assessor, and his deputy, Corum B. Jackson, in the offices of the Carmel Realty Company Tuesday night, a general taxpayers' meeting has been called for next Tuesday evening in the small assembly hall of the Sunset School.

At this time, Chairman Jacobsen of the Monterey county board of supervisors will be present, as well as Tavernetti and Jackson.

At the conference Tuesday night Tavernetti endeavored to explain the necessity for an increase of 23 per cent in the assessed valuation of Carmel, pointing out that much of it was caused by the increased building activities during the past two years.



MAX HAGEMEYER PLAYS BACH AT ALL SAINTS THIS SUNDAY

In conjunction with the opening of the Bach Festival next week, Max Hagemeyer will play a cello solo with organ accompaniment at the 11 o'clock morning service of All Saints Church Sunday. It will be an Arioso of Bach and the accompaniment will be played by Winifred Howe.

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Mr. and Mrs. William Siström, who have taken the Kuster house on the Point for the summer, entertained friends from the South over the week-end. Guests included Mr. and Mrs. Welford Beaton and Mrs. Joe Farnum. Beaton is editor of *The Hollywood Spectator*.

San Francisco Business Man Speaks To Merchants Association at Dinner

Small Business of Carmel listened to Big Business of San Francisco last Friday night. Leon Liebes, one of the leading retail merchants of the Bay district, talked to about 70 members of the Carmel Business Association in dinner-session at La Ribera Hotel.

Among the pertinent things he said, surprising somewhat his audience, was:

"When it comes to the expenses of business and government, the total take of the underworld dwarfs everything else in cost."

From that point Liebes talked in wide circles about almost everything political, economic and social in the country, coming down pretty hard on the federal administration and picturing the labor movement, which he lumped without distinction under the heads of A. F. of L. and C. I. O., as the root of about every evil.

When Liebes made the remark that "we get the kind of government we deserve", Thelma Miller asked the question: "Isn't the kind of government we get the result somewhat of business ethics in the country?" At this point, Liebes admitted that at certain times the ethics of business were unethical.

He touched on the San Francisco hotel strike and declared that such things would last as long as the public would stand for them. Replying to Mrs. Yates of the Game Cock he admitted there had been conferences among the big retailers of San Francisco on the labor situ-

a motion picture magazine, and Mrs. Farnum is well acquainted in moviedom, knowing all the "ins and outs" of the stars. Siström is an R.K.O. executive.

ation, but that he was not at liberty to make any definite statement as to the future plans. Mrs. Yates had asked if there were any truth in the reports that the big stores of San Francisco had considered the matter of closing up to force a labor showdown.

After Liebes had answered a few questions, John Jordan arose and gave his views of the San Francisco hotel strike situation. There was a silence when he had finished, finally broken by the voice of some would-be wag who whispered quite audibly:

"Now that we have heard from Maine and Vermont, let's hear from some other state."

In the short business session before the talk by Liebes, Mrs. James B. McGrury reported that the city had not yet placed receptacles for refuse on the beach and that she, as the committee appointed on this matter, had requested this be done as soon as possible.

Shelburn Robison, president of the association, reported on the recent meeting of the city council at which the association attempted to have some of its ideas regarding business licenses, restricted parking, and such, enacted in to law. Robbie was forced to admit that the association's delegation at the council meeting didn't get very far; didn't get anywhere at all, in fact. He urged that at the next meeting of the city legislators more members of the association be present and say something.

The Carmel Library will be open during the dinner hour, from 6 to 7 o'clock, from now on. Elizabeth Nijja, librarian, and the library staff have responded to the many

Panama Canal To Flow Into the Bali Room

The Panama Canal will flow into the Bali Room of the Hotel Del Monte Saturday evening next week, carrying Antonio Pina, consul-general of San Francisco, and scores of other "passengers" on the Grace Liner *Santa Rosa* to a "Jubilee in Panama".

Authentic decorations accurately copied from the original will transform the Bali Room into the famous and fabled Kelly's Ritz Bar of Panama City.

Pina will be the evening's guest of honor.

Genuine native entertainers will present specialty and intermission numbers. National songs and dances of the Isthmus will be featured.

At precisely 9 p.m. the *Santa Rosa* will slide into the Canal and, violating all rules and regulations of international shipping, will tie-up for the night and discharge its list of passengers.

Swimming in the Canal, however, will be strictly prohibited.

"Jubilee in Panama" will be similar to "A Night in Guatemala" which proved such an outstanding success last year.

Federigo Nagelo, commonly called by his Americanized name, Freddie Nagel, and his "Panama" orchestra will provide music for dancing.

requests of those like ourselves who always seem to find time to go to the library just a little after 6 o'clock in the evening. They have rearranged the staff schedule to make it possible for the library to be open continuously from 11 in the morning till 9 o'clock in the evening.

Mr. and Mrs. Hugo Helling are stopping at La Playa for a month. Helling is a retired member of the Dutch diplomatic service. Mr. and Mrs. Helling will go to South America when they leave Carmel.

Colonel and Mrs. John Marshall True of San Francisco are in Dr. Amelia Gates' house again this summer. The former Carmel residents are here for only a short time.



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We look confidently forward to a not too distant summer when the heralding trombones will turn the eyes of a nation westward to Carmel's Bach Festival. Dene Denny and Hazel Watrous, Producing Managers

Chevalier Gambols Through Gay Film At Filmarte

With his lower lip sticking out in characteristic fashion, Maurice Chevalier romps through "Beloved Vagabond" at the Filmarte Theater on Monte Verde tonight and tomorrow.

Another showing of "Fire Over England", which ran for capacity houses several weeks ago, has been secured for Sunday, Monday and Tuesday. The work of Flora Robson as Elizabeth is outstanding in the picture. The actress was so intensely interested in her part that she even sacrificed her eyebrows because good Beas had none, and that nose of hers required three hours' work each morning during the filming of this stirring, historical drama.

Rated as one of the finest of travel and adventure films, "The Yellow Cruise" follows with a camera the route taken by Marco Polo. A two-day engagement, starting Wednesday with a matinee performance, will give everyone an opportunity to travel with the producer, L. Audouin Dubreuil, leader of of the third Citroen Central Asia Motor Expedition through Beirut, Bagdad, Persia, the Himalayas, Tibet, Mongolia and on into China. An interesting musical score accompanies the film and the dialogue is entirely in English.



Music Notables Flocking Here

The town is rapidly filling up with those who have come from far and wide to attend the Third Annual Bach Festival. Hotels are filled to capacity, or those that are not know from their reservations that they will be before Sunday night.

It is impossible to give anywhere near a complete list of notable musicians and lovers of music who are now in our midst, or on their way here. There have been one or two mentioned who have come from far off to hear the concert. Prominent among these is Sidney Adamaon, president of the Philharmonic Society of Vancouver, B. C., who, with Kenneth Ross, the leading pianist of the British Columbia city, called at the Denny-Watrous offices yesterday for their tickets.

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Carmel is going back, perhaps. This town used to be a favorite one for professors, but they have been drifting away in the great majority. Now, several are making another try at Carmel atmosphere. Lydik Jacobsen, on the Stanford faculty, is building himself a home in Carmel Woods.

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The former Lorraine Plank, now Mrs. Jerry Wooliver of just a few days, and her husband are at Pebble Beach, honeymooning, we think they call it. Lorraine took part in many of the dramatic productions in Carmel. One of the last was as a slant-eyed maiden in "The Yellow Jacket."

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THINGS TO COME

+

DRAMA

Golden Bough Green Room on Casanova near Eighth. St. James Repertory Company presents three short sea plays of Eugene O'Neill—"In the Zone", "The Long Voyage Home", "Where the Cross is Made". Tonight, tomorrow and Sunday nights at 8:30. Tickets at Staniford's.

First Theater in Monterey. Corner of Pacific and Scott. Denny-Watrous Management presents repeat performances of "Tatters, the Pet of Squatters' Gulch" and old-time after-show. Tonight, tomorrow and Sunday nights at 8:30. Tickets at Thoburns.

MUSIC

Third Annual Bach Festival. See program on Page 9.

Pacific Grove High School Auditorium, Forest Ave., Pacific Grove. Summer session band and orchestra concert each Wednesday evening at 8 o'clock under direction of Frank Mancini.

FAIR

Monterey County Fair. August 12 to 15. County exhibits, peanuts, popcorn and side-shows. Official costumes, jeans and a bandana.

AND WARMER

We hope.

MOTION PICTURES

Filmarte. Monte Verde between

Eighth and Ninth. Two performances at 7 and 9 p.m. Matinee Saturday, Sunday and Wednesday at 2:30. Tonight and tomorrow, Maurice Chevalier in "Beloved Vagabond". Sunday, Monday and Tuesday, Flora Robson in "Fire Over England". Wednesday and Thursday, European psychological drama, "The Eternal Mask". English dialogue.

Carmel Theater. Ocean avenue corner of Mission. Tonight, Eleanor Whitney and Charles Ruggles in "Turn on the Moon" and Richard Dix in "The Devil is Driving". Saturday, Loretta Young in "Café Metropole" and John Beal-Armida in "Border Café". Sunday, Monday and Tuesday, Walter Winchell and Ben Bernie in "Wake Up and Live". Wednesday, Joel McCrea and Barbara Stanwyck in "Internes Can't Take Money". Thursday and Friday, Robert Taylor and Barbara Stanwyck in "This is My Affair" and Helen Broderick and Victor Moore in "Meet the Missus".

RODEO

Annual rodeo in Salinas. Today, tomorrow and Sunday.

OPENINGS

Tennis Courts. May open a week from tomorrow. May not.

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Young Jo Mora will have quite a collection of films, some in color, to show his friends in Carmel when he and his family return from their travels. Mr. and Mrs. Jo Mora, Jr., and Patti are now in the Orient and expect to be back on the Peninsula in September. They left here in April, just after Mora finished the statue now in the court house at Salinas.

Mr. and Mrs. George W. Reed (Ernestine Rensell) write from Washington that they and the twins, Maggie and Jimmie, will soon be in Carmel, coming by way of New York and Canada. Ernestine also notes that she and Hilda Argo read a copy of THE CYMBAL together in Washington and enjoyed it very much.

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Mr. and Mrs. John Magee of Pebble Beach entertained Mr. and Mrs. Sheldon Cooper (Patricia Tobin) as house guests last week-end.

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Ralph Condon, one time resident of Carmel, and Katherine Green of Los Gatos have announced their intention to wed in the near future. Condon is a fiction writer and Miss Green a well known concert pianist.

The couple met when Condon left Carmel to live in Los Gatos.

+

Margaret Holbritten of Carmel died last Wednesday evening. She was 77 years old and had no relatives in this section. The ashes are being sent to New York for burial.

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Elizabeth McBlung White

Telephone 171

The Carmel Cymbal

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The guaranteed net paid circula-
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follows:

CARMEL DISTRICT

Paid Subscribers.....346
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Total, Carmel District.....637

OUTSIDE CARMEL DISTRICT

Paid Subscribers.....141
Total Paid Circulation.....778

Gain over previous week.....24

(The total paid circulation of
THE CYMBAL in the Carmel Dis-
trict—Carmel, Carmel Highlands,
and Pebble Beach—is far in excess
of that of any other Carmel news-
paper.)

JOHN KENNETH TURNERS AND REDFERN MASONS IN TOWN

Mr. and Mrs. Redfern Mason of
Boston, if you please, are in town
for the Bach Festival. And it is
something more even than that
Redfern Mason is in town—the mu-
sic critic of the Boston Transcript is
in town in the person of Redfern
Mason.

With them for the week-end are
the John Kenneth Turners—J.K.
and Adriana to us privileged ones.
Mrs. Turner and Mrs. Mason, so it
happens, are sisters. The Turners,
however, are not staying over for
the Festival, having to rush to other
parts—something to do with books,
we suppose. One or the other of
them is always writing a book or
just having one published. Adri-
ana's most recent one is "Not All
Rivers", and it is reported on very
good authority that J. K. is flirting
about with a piece of manuscript
he wrote himself.

++ +

Richard Dyer-Bennet and his
manager, William W. Switzer, of
Berkeley, stayed at the Carmel Inn
for several days this week while
Dyer-Bennet fulfilled a concert en-
gagement.

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Dear Friend:

When I got your letter asking
me about our Bach Festival, I was
on my way to a rehearsal. But by
a somewhat devious route. It was
just after dinner and I went for the
mail, in our village fashion, and
was then bound for a postprandial
stroll.

Since you have never been in
Carmel, I think, aside from what
you will get out of THE CYMBAL
in response to your query, you
should know something of the set-
ting God has created here for the
music of Bach.

In the quiet of these summer e-
venings, before the movies have be-
gun and the bars and drug store
corners have got into swing, Car-
mel lies digesting its dinner on a
sort of natural chaise longue—its
a piece of beef cunningly and with
a mean knife and his eyes grow dis-
tant with the Welsh mountains,
which he says are quite similar to
ours, in a way.

It is terribly thrilling, really.
There is also the man who gives me
air for my tires and looks sadly at
my broken fenders and he is An-
drew—another shade of Upper Ba-
varia—whose immaculate and ten-
der "Gottes Zeit" always makes me
cry. He, too, feels the impact of the
setting for the music and will hold
head on the top of a foothill of the
Santa Lucias and its feet comfort-
ably buried in sand at the foreshore
of the Pacific.

I stopped in to get some liver
for my cat and one of the bass of
the chorus got it out of the refrige-
rator and cut it up for me. Hither-
to, he has always been good old Joe
to me: who expertly bisects a fryer
and never forgets to put in the gib-
lets. I tell you, when I first saw
him throwing out that big bass
voice in the chorus, I went back
quite instantly to that spring we
spent with Mary Magdalene and
those evenings we used to lie in her

attic after work and speculate on
the angle of incidence of the roof.
Joe tells me he began singing to the
hills in the old country—which is
Wales—as far back as he can re-
call, and then each year at the Na-
tional Eisteddfod at Rybi. He cuts
one of those gasoline filler-up things
absently in his hand and try to tell
you how there is the same spiritual
stupendousness here, the same ad-
equacy of reach that funny little
crippled Gretchen who kept the
laundry used daily to speak to us
about in her delectable, crooked
English.

But we have the ocean, too. The
ocean seems to me like the orche-
stra. In early evening its gulls and
the streaming chignon foam along
the wave crests make lament like
the violins and in its resonances all
the terrifying contrapuntal voices
may be heard. It is a rocky coast,
you know, not great smooth ledges
of rock like ours at home, but here-
ic old boulders, beaten and jagged,
taking the sea in their stride while
knowing it will slowly break them
to bits. There is something enor-
mous in the thought. At home, I
feel the granite headlands an even
match for the Atlantic. Here, the
rocks will be broken, yet they stand
out there in the cacophony and
their sound is the horns and the
basses and they are not de-fiant to
their Lord.

I know I should not carry this
mood too far, but I can't but men-
tion the great instrument of Bach
—the organ, which is a mountain
in the sight of the most high. Here,
the Santa Lucias arrange themselves
in series like great pipes and on
them play the storm and drang of
all our life. The sun sets them a-
glow with blazoning toccate; the
great winds blow up fugue on
fugue until 'tis more than one can
well endure at times; and when it
seems too high and passionate for
us little people, the fogs come down

with muting fingers and the master
moves to his gentle clavichord and
the susurrations of the sea and hills
content the spirit marvelous.

Before I struck back up the hill
to the rehearsal, I sat on the top

rock in front of Tor House for a
moment and watched the pelicans
get ready for bed. What a sense of
humor our God has!

—LYNDA

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CLANGING CYMBALS



The following story has been told us many, many times, sitting by the fire or on the porch at Fernside Farm, by our father, who was brought up in Schoodac District in the town of Warner, New Hampshire, adjacent to Henniker. Big Ed has always seemed more familiar to us than those standard characters of fiction and fantasy in which children are customarily reared, because we know the land over which he and the big Dog ranged; we know the house where Judith lived and the very spot where the Bull met his death. And our father can tell a story.

Indeed, so familiar is the Giant of Schoodac District to us, that we feel we know how he thought and felt; about the other boys; about the Dog; about Judith—Judith especially.

And once, cutting cross lots to Aunt Nell's from Grandfather's place with Father, we came upon an old graveyard, and, under a mass of ripe blackberries, the graves of Big Ed and the Dog.

My father remembers the day Big Ed came back to Schoodac District School. Ed's mother and father had gone over to live with her folks in Daisy Holler for a year till her old man died, and they came back in the fall just before school began. The boys hadn't seen Ed, then, for a year and a half—since he was fifteen. Now he was going on seventeen and he sauntered up over the ledge of rock that was the school house road, just before the bell rang for Fall term to begin.

Dad says nobody said a word. He says the boys shuffled around a little, just staring. Ed had been a good-sized kid for fifteen. But now he was a giant. He was over six feet tall and the mess o' length he had turned up for feet was something scandalous. He hadn't ever been much of a one for talking, and now he stopped there a bit apart from the rest, looking foolish and holding six big Northern Spy apples in one hand as if they were nothing at all. Everybody was glad when the bell rang.

For the first few weeks of Fall term, the boys of Schoodac Brook district were still busy helping get up wood for winter and such like chores and didn't stop to fool around much at school. They had worked pretty hard all summer and it was still warm enough in the last days of September to make them lazy and shiftless. There was some giggling and good-natured joking when a special desk had to be fixed up for Ed—they all called him Big Ed now—but for the most part, they left him alone.

As for him, he just naturally kept to himself. My Father, who must have been a pretty wise kid all round, says he knew it was a kind of shyness and that Ed really wanted the other boys to take him in, but was scared to make friends. Like a cripple would be. But those Schoodac boys were a kind of tough lot. Not tough in the way we mean it these days, but more or less like their cattle and hogs. You had to be healthy and have a lot on the ball physically to hang with them.

The funny part was, if Ed had been a cripple—smaller than the rest and sort of helpless, they would probably have either left him by himself entirely, or let him do what he could with them. But he was a giant. His ham-like hands had a

habit of cracking things open; pencils and rulers and such; he could stand on the ground and pick apples from trees the other kids had to climb; they said he could pick his father up and swing him around twice and throw him into the hayrack; they said one of the boys saw him go out after the cows one evening and take his dad's ornery bull by one horn and trip him over with one of those feet of his and then ride him home, meek as Moses.

Well, you can see how it was. These stories got around about him. And him just walking off into the woods at noontime and recess and never bothering anyone sort of got on everyone's nerves. When the yarns about his dog began to get out, and the boys had finished their Fall chores and had a lot of energy to spill, there began to be a real oneness to see what this giant business was all about.

The dog stories varied. The dog himself had been around Schoodac District for a year or so. Father says the first time he saw him, he was scared pretty near out of his wits, and if there was ever a man not to be scared it is my dad. He was walking home one night late, and along by the old Cole place, where it's darker than your foot anyway, this great black crittur suddenly leapt out, right across his path. Others had seen him in like manner. Then folks began seeing him regular with Big Ed. Always at night. Dave Mason, coming home across lots one moonlight evening, saw them sitting on a rock on the Kearsarge Road—ten miles from Ed's place—and Ed talking to the dog. Then they began their singing. All on a sudden, the quiet nights would be ripped wide open by the most ungodly noise anybody around those parts ever heard. All Big Ed ever knew about singing was gospel hymns and they say it fair made your hair raise up to hear that gigantic big voice booming out "Nearer my God to Thee" to the accompaniment of a howling that could be heard for miles around. Funny part was, everyone agreed there was real harmony in it. I suppose that made it all the creepier.

Whatever stories got about, it was certain that Ed was around hobnobbing with the big black dog nobody had ever really seen in daylight, and that finally got the kids' goats.

So the most natural thing for them to do was gang up on him. First it started with one or two of the biggest chaps swaggering around, saying out loud that they could handle him alone. They

weren't afraid of a feller just because he was bigger'n they were. He acted like a sissy, anyhow, wouldn't come right out and show his stuff. One day one of the girls fell and skinned her knee and Big Ed picked her up and carried her into the schoolhouse and it got whispered about that he was crying. I guess that cinched it.

Anyhow, it wasn't long after that the boys were standing around at noon hour one day, whispering and planning, when Big Ed came in from the woods, his fists full of chestnuts, just sauntering along. He got to the edge of the school yard when Charlie Farrar, the bulliest of the big kids, stepped out and flung a stone at him. My Father was a small kid, and one of the younger ones and he shivered in his boots, wanting all the time to join up with Ed against the rest. He says Ed just stood there, looking puzzled. The boys began to buzz, like bees swarming. The first string moved closer and the others pushed in. Come on, yer great bully, someone piped up.

Ed looked kind of sheepish and took to shucking a chestnut. "Aw boys, you wouldn't want to fight with me, would yer?" he said, amiable like.

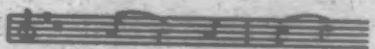
Dad says Charlie Farrar was trembling when he took that next step toward Ed, his fists clenched at his sides. He says it was like a thunderstorm just ready to bust. Ed dropped the chestnuts and his own great hams doubled ominously.

And just at that moment, with a quick silent leap, the big black dog came over the stone wall and stood braced at Ed's side.

Now, dog, Ed said, taking him by the scruff of the neck, they don't mean us no harm. And stooping to gather up his chestnuts, he and the dog sauntered off down the road and were never seen at Schoodac District School again.

(The story of Big Ed and the Dog will continue in next week's "Clanging Cymbals".)

—LYNDA SARGENT



DICKINSON WILL SPEAK ON "COOPERATIVES"

William Dickinson, son of Mr. and Mrs. H. F. Dickinson of Carmel Point, will speak on "Cooperatives" Sunday evening at the Parish House of All Saints Church. Young Dickinson has just returned from England where he made a study of the subject. Rev. Carol Hulsewé, rector of All Saints, has announced the talk as one of the series of Fireside Chats sponsored by the young people of the parish. All those interested in the subject, young or old, are cordially invited to attend. The talk will begin at 8:30 o'clock.

Tatters' Goes On Again at First Theatre

They're doing "Tatters" again. They're doing it four times again. They did it last night, again in the First Theatre in Monterey, and it is to go on tonight, tomorrow night and Sunday night.

It may go on forever. Anything that goes the way "Tatters" goes, there's little stopping it.

This time there are changes in the cast. Byington Ford is the bird who married the Indian squaw, deserted her on the eve of a blessed event, and returns to fall off a cliff, find his son and get him married to his girl friend. Milt Latham was good in the part. By has something to toe up to. We didn't see him last night, but we are told he toes up well.

Ivy Van Cott plays Moss Lily-blossom, the colored boy who totes a gun for Miss Tatters. Lillian Collins has been behind that black mask in the other productions. As for Clementine, who looks for a husband among the miners, the new

production has Alma Walker Hearst taking the part formerly held by Manuela Hudson. Betty Carr, the blushing Bowery belle, has joined the Hangtown Girls and several other numbers.

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POET & PEASANT

by FRANCIS L. LLOYD

Having missed most of the big wrecks along the coast in recent years or turned up a day or two after the first excitement had blown over, when the *West Mahwah* went aground above Pigeon Point last week, I determined to be on hand sometime during the first twenty-four hours.

When the Coast Guard hit Moss Beach four years ago, I didn't get around for two days, and by that time the hull was gone and anything worth salvaging was gone, too. Then the *Stetson* hit not far from the same place, and I was away at the time. The *Stetson's* whistle blows in cannery row, and other salvaged materials have been spread far and wide.

I did see the *New Crivello*, spick new purse seiner which climbed the rocks at Point Pinos last winter, but there was no salvage to that. She was pulled off and sank later while under tow to San Francisco. Similarly the *Campbell's Challenger* was lost while under tow.

At last I saw a chance to view a nice, fresh wreck, so, on excuse of covering an attempt to pull the *West Mahwah* off the rocks for The Associated Press I hopped into Old Reliable and started a wild rush for Pigeon Point.

A few miles on the road, after swinging wildly on curves on what will some day be called the "old coast road", Old Reliable did a strange thing. Her engine turned over but her power was negligible. Perhaps the clutch was slipping. I tried that, but with negative results. Then I put my head under the hood and spotted a dangling wire. Hooking that up we had a whole engine working, instead of just four out of eight cylinders doing their stuff, and we were away again.

Soon we reached Pescadero and were told we could get down to the coast at the scene of the wreck by going a few miles farther to a hill top and going in the gate.

But the gate was locked and a stern deputy of the sheriff of San Mateo county denied entrance. He told how San Francisco newspapermen, in a frantic effort to get to the wreck, had broken the lock, bashed down the gate and driven through a peafield to the shore.

After that the farmers had rallied around, posted a guard, and asked \$500 admission. The Haviside salvaging company groaned.

Not dismayed I interviewed a Coast Guardsman who was driving out in a truck, and was told that the first attempt to free the ship had failed. That telephoned to the waiting world, we got back to another approach to the shore. From "Pebble Beach", as this part of the shore is called, we could see the Coast Guard cutter tugging, and a Red Stack tug tugging, their wakes boiling, lines to the freighter taut, but nothing moving. They were "painted ships upon a painted sea".

The next step to get near the ship was to wade Pescadero creek where it empties out of a beautiful lagoon, and walk more than a mile to where the Coast Guard rescuers worked on the shore end of operations. First thing noticeable was the Coast Guard corps getting firewood together for what looked like a picnic.

Out on the water, the Coast Guard surf boat played about, running in on top of the swells, and hanging just out of the surf, as if taunting the sea. The cutter *Alexander Hamilton* let out more line and steamed to a safer position out

on the sea beyond. Preparations were made for another try at another high tide (at midnight, as the Haviside company officials spoke over two-way radio phone with their tug master. At the same time, the Coast Guard shore party kept in communication with the cutter, both by radio and by the flag waving that seems to go with all army and naval manœuvres.

As I left, I noticed an officer handing around chocolate bars. That was to bolster up the tiring hands, who had been going to bed the night before when the rescue call came. How much more cheerful would a few cans of beer or even hot rum punch have been!

On the way back I picked up a box. On its side was the name of the *Ohioan*, wrecked last winter south of the Golden Gate heads, and further on a hatch cover, a fine bit of oak (no doubt lost from some once splendid yacht. With these tucked under my arms I greeted my tired wife, tired of always seeing her husband coming home from the beach with salvage under his arms.

The "public at large" is always wondering why modern ships, with the latest in navigation, continue to go ashore. In the case of the *Ohioan* it was stated that a freak tide, setting the vessel toward shore, accounted for her piling up on the rocks near Land's End.

In the case of the *West Mahwah*, it is possible that the compass was out of order, reading more west of south than it should, or that the tide, still rising, set her toward shore. In any case, had the navigator listened for the echo of her whistle against the shore cliffs, he could have known she was in danger. Or had her predicament been suspected, a sounding would have shown her too near land.

It is another case of the old dead reckoning being undependable in tricky waters like this coast provides the mariner. That is why every year two or three sardine seiners hit the rocks, that and green hands who don't listen to orders of the oldsters who know.

More than one purse seiner has nearly gone ashore on Point Sur, taking a wrong course for Monterey from Pigeon Point.

But the wreck of the *San Luz*, freighter carrying a load of canned sardines, on a clear, bright night, on the rocks two miles beyond Santa Cruz lighthouse, remains one of those "mysteries" of the sea. They say the crew had been drinking. The sardines floated ashore and Santa Cruz stores couldn't sell sardines for nearly a year after that.

HERE'S A NICE LITTLE PUBLICITY AGENT ON THE JOB

Irving Gunderson
Press in the Forest

Dear Irv:

A man came into our office to put an ad in the paper and have some printing done. He told us that he had previously gone up to The Press in the Forest because it has such a nice name (and it has) and he thought he could get some unusual printing (which he probably could). He knocked on the door for some time (where were you, Irv?) and then two little girls from next door came up to him and said: "They don't sell anything in there. They just print. Our daddy prints, too. He's down at the Carmel Press."

Don't be too hard on the little girls, Irv. They like you a lot. Maybe they didn't know. But they did know where their daddy works.

—VIRGINIA SCARDIGLI
+ + +

The Monterey Peninsula Missionary Association will meet at Asilomar, Wednesday, July 21, at 2:30 p.m.

Spanish Loyalist Friend Speaks In Carmel

Major Frederick I. Lord, his wife, Mildred Lord, and Bert Leech, state secretary of the North American Committee to Aid Spanish Democracy, spoke at the home of Mr. and Mrs. Joseph Schoeninger Tuesday evening, after the Richard Dyer-Bennet concert. The Lord's both of them flyers, have just returned from the Spanish front. They went to Spain flying no banners and, after observing conditions there, aided with the Loyalists against the Rebels and their fascist aides. Incidents, some of them amusing in the face of great horror and terrorism, were told by the two adventurers, who are now adventuring on the lecture platform in an effort to acquaint the American people with the present situation. Leech called to the attention of the audience the lop-sided neutrality of both England and America in the supplying of armaments to Italy and Germany whose battalions are fighting under Franco.



Dangerous Corner Gets Plaudits of This Reviewer

The second play presented by the St. James Repertory Company in the Golden Bough Green Room last week convinced us that local theater-goers can look forward to a series of plays each week during the summer that will be well worth seeing. "Dangerous Corner", by J. B. Priestley is a philosophical mystery play that portrays the danger of pursuing the truth too diligently. Not that truth isn't to be sought after, but that truth as we generally find it is, in reality, only a half truth and as such might very easily play havoc with an otherwise orderly society.

We saw the play last Saturday and the entire cast played a creditable performance. We particularly liked George Bolton as one of the publishers who was quite seriously involved in the mystery. Edith Rose, a new member of the group, was outstanding as the secretary to the publishers. Miss Rose has a fine voice and seems to know what it is all about.

Peggy Burke proved herself a quick study and a versatile actress by competently taking the part of a novelist, originally played by Daisy Belmore, who was called to Hollywood.

Other members of the cast were Faye Emerson, Ellen Lealie, Peter Lundberg and Robert Galbraith.

—T. P.

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ALL SAINTS FOOD SALE SUCCESSFUL AFFAIR

The Women's Guild of All Saints Church report a very successful food and whatnot sale at the Parish House last Saturday, resulting in a substantial contribution to the church budget. Mrs. Mary Hamlin, president of the Guild, was in charge of the sale and the subchairmen and their assistants were as follows: White Elephant booth, Mrs. Mary Gaw, Elizabeth Gillett, Miss M. Crawford; Linens and smocks, Mrs. Alfred Wheldon, Mrs. John Dickinson, Mrs. Guy W. Jordan; Cooked food, Mrs. Cooper Anderson, Mrs. George Reamer, Mrs. C. W. Thatcher,

Miss Flora Stewart, Miss E. M. Cook, Mrs. van Eghren and Genevieve Pierce.

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Susan Porter Tells What Festival Means to Us

At tea in a New York apartment last November my hostess talked of her summer trip to California. She told of a charming village by the sea and of an accident that kept her there for a month.

"But I could not regret it," she said, "for think what I found! They were putting on a Bach festival there in that town—a whole week given over to music, and that music Bach. There were lectures in the morning and concerts in the evening and I went to every one, on my crutches."

When I claimed the little town as my home she exclaimed over my good fortune.

"Do you realize," she demanded, "that you are making musical history out there?"

That is a good way for a town to be known.

But Carmel is doing still another thing in this Bach festival. Whether we word it to ourselves or not, we are affirming and reaffirming our belief in the permanent value of beauty. And, wordlessly again, we affirm that the same great laws of rhythm govern the stars in their courses and the plucked strings of a violin, and that those laws find fulfillment despite all the mistakes and the agonies of humans. And that is a good thing to be sure of in this moment of our day on earth.

—SUSAN PORTER



Howell's Voice Is High Light

The Bach Festival program is so arranged this year that the burden of the male voice will be carried by the bass-baritone. John Daggett Howell, young baritone of the San Francisco Opera Company, will give his magnificent voice to this service. Warm in timbre and impeccable in taste, Mr. Howell's voice reaches out to the calibre of the song-maker himself. In the Opera Company he is being given increasingly important roles. He is soloist at the First Church of Christ, Scientist, in San Francisco. All concerned feel that no finer single contribution to the Carmel Bach Festival will be made than Mr. Howell's voice.

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There is a speech that does not lean on words
But passing through the barrier of the mind
Enters the heart directly, as swift birds
Cut through the cloud, their evening breeze to find.
Along the modulation of a tone
There comes the shadow of remembered grief
Or sudden bliss that shone for joy alone
As light upon the turning of a leaf.
Too often in the mind's most devious ways
With waning strength a poem strays along
Till, wandering as a walker in a maze
The words despair, and fail to bear the song.
But music, with no path through mind to seek
Is instant language for the soul to speak.

—DORA HAGEMeyer

MICHEL PENHA



Michel Penha, Leading Bach Festival, Conductor by Nature and Instinct

Michel Penha, who is in charge of the coming Bach Festival, is a conductor by nature and instinct. When he raises his baton the orchestra responds as if to a dynamic current. There is no hesitation; no lack. It is only a matter of the musical ability of the players to reflect in tone, what he projects so spontaneously and richly. He is himself a distinguished cellist with wide experience in quartet, trio and solo work, as well as with some of the

main orchestras of this country. It is a very great privilege for Carmel to be able to partake of the music which will be played under his direction during the Festival. His vital personality and power may be felt in all that he undertakes. He is exacting without being meticulous; positive without being dogmatic. He rules his material without tyrannizing over it and his inspiration and fire are made manifest by the full response of his orchestra.

What a Little Girl Thinks About Bach

One wouldn't expect such doings from such a small, little place as Carmel, but really, the Bach Festival is something that even Carnegie Hall can't boast of. It started three years ago and has happened every summer since. The first year was lots of fun because 2 of the visiting musicians stayed at our house. They come from far and near either to solo or just to play with the orchestra.

We go to the rehearsals whenever we can. It is a grand way to learn Bach, and Michel Penha, the conductor, is very entertaining. As

a musician he is wonderful and his ideas are very modern. The other night when trying to get a crisper tone from the orchestra he told them that Bach was the first air-conditioned composer because there is air between each note.

Miss Myra Palache talks every morning about the evening's program. Besides explaining musical construction she shows how Bach's life came into his music.

One of my best friends is playing in the orchestra this year. I only wish I were good enough to get in. It makes all of us want to join, and get the fun of playing Bach as well as hearing him.

—MARGO COFFIN

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ANNUAL BACH FESTIVAL, WILL TAKE PLACE
SUNDAY NIGHT, JULY 28



Sessink Has True And Exquisite Tenor Voice

A true and exquisite voice will render the tenor arias from "Gottes Zeit", "Freue Dich" and the "Coffee Cantata". The voice is that of Andrew Sessink of Carmel, who has a notable career in the singing of religious music to his credit. Graduated from the Grand Rapids Conservatory of Music at Grand Rapids, Michigan, he was soloist in St. Mark's Episcopal Church of that city for 13 years. Outside his church work his musical experience has been various. His handling of the delicate poignance of the tenor roles of Bach is thoroughly understanding.

C O N D U C T O R

Herbert Heron was gazing with a critical but yearning eye at the window display in his Seven Arts Court book store last Tuesday afternoon. We walked up behind and looked over his shoulder and this is what we saw: "Master William Shakespeare of Stratford comes to Carmel for the week-end." Then followed a list of dates of the good bard's public appearances

which included: last week Thursday and Friday, "Romeo and Juliet" at the Carmel Theatre; Sunday, Monday and Tuesday, "As You Like It" at the Filmarte; Monday, over the radio, John Barrymore in "The Tempest" and Burgess Meredith in "Hamlet"; and Tuesday evening, the Carmel Shakespeare Company's reading of "Macbeth". Bill's local press agent's comment was: "Ummmmmm!"

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Those whose voices and whose instruments will send forth the message of Johann Sebastian Bach in Carmel's third annual festival this coming week include:

THE SOLOISTS

ALICE MOCK, soprano. Of Chicago Civic Opera. Brilliant lyric soprano, an American, born in Oakland. Great success in Opera in Paris and in the Chicago Opera. Very beautiful high soprano, unflinchingly true and sweet.

EVELYN SNOW, contralto. Rarely sympathetic and well-trained voice. Lovely personality has captivated audiences in New York and throughout West. Pupil of Richard Hageman, Louis Graveure, Elsa Alsen.

JOHN DAGGETT HOWELL, bass-baritone. Of San Francisco Opera Company. Mr. Howell's magnificent understanding of Bach, together with a superb voice and great range, will furnish a real high spot in the Festival.

ANDREW SESSINK, tenor. Carmel's own tenor. A voice of unusually fine quality.

LILLIAN STEUBER, pianist. Plays D major concerto with orchestra on Monday evening, July 19. Californian by birth. 'An ideal combination of sensitiveness and high feeling' strengthened by very great talent musically. Played with distinction under Klemperer, and in Europe and the East.

EDWARD STEUERMANN, pianist. Plays Bach's piano works on Thursday program, July 22. Steuermann not only one of world's great pianists but a significant personality in the world of music and of men. Has played chamber music recital with Kolisch Quartet, and been soloist with Europe's and America's greater symphonies. Ranked in Europe as only to be compared with Schnabel.

ALEXANDER MURRAY, violinist. Soloist of A minor concerto in Saturday night's concert. An artist of whom America may well be proud. Has played in ensemble with Michel Penha, Lillian Steuber and Ralph Linsley on many occasions. Appears on July 22 as soloist in Hollywood Bowl.

RALPH LINSLEY, pianist. Official

pianist of Bach Festival. One of California's finest ensemble players. Has accompanied Spalding and played with the Penha Trio, etc. Appears as soloist in Bach Festival in the Brandenburg Concerto III on Tuesday evening, July 20, and with Grace Thomas, flute, on Sunday evening, July 25.

OLGA STEEB, pianist. Distinguished pianist, now conducting a master class in Carmel. Known throughout the country for her great artistry and charm of piano playing. Appears with Sascha Jacobinoff in a sonata for violin and piano on Tuesday evening program.

SASCHA JACOBINOFF, violinist. Eminent Philadelphia artist. Conductor of Bach Festival last year. Now holding a master class of violin in Carmel. Appears with Olga Steeb on Tuesday evening program in a sonata for violin and piano.

MYRA PALACHE, lecturer. An authority on Bach. Gives lectures each morning on the programs of the evening. Lectures illustrated by Miss Palache at the piano.

WANDA KRASOFF, pianist of Moor Double Keyboard. Pupil of Alexander Raab. Appears on Thursday evening program.

GRACE THOMAS, flute. Appears on Sunday evening program in a sonata for flute and piano with Ralph Linsley. One of California's finest artists of the flute.

WINIFRED HOWE, pianist. Appears with Anne Greene in concerto for two pianos on Tuesday evening program. One of Carmel's finest musicians.

ANNE GREENE, pianist. Appears with Winifred Howe in concerto for two pianos on Tuesday evening program. Just returned from New York to her Carmel home to take part in Bach Festival.

E. RICHARD WISSMUELLER, organist. One of the foremost organists of West. Engaged in 1928 as soloist by the Bach Gesellschaft in Leipzig. Has given concerts in St. George's Hall, Liverpool, Town Hall, New York, in Philadelphia, etc. Gives organ recitals in All Saints' Church on Wednesday and Friday afternoons, July 21 and July 23, at 4 o'clock, as part of the Bach Festival program.

BERNARD CALLERY, Assistant Conductor. Young conductor, pupil of Gastone Usigli, who shows great promise. Has carried on all the preparatory rehearsals of Orchestra and Chorus for the Festival. Conducts the Brandenburg Concerto on Tuesday evening.



THE ORCHESTRA

MICHEL PENHA, conductor.

BERNARD CALLERY, assistant conductor.

VIOLINS - Robert Nagler, concert master. Valona Brewer, Sylvain Bernstein, Leonard Cooper, Theodor Gilbert, Eugenia Goering, May Grubgeld, Robert Jensen, James Kam, Elizabeth Moser, Jean Pomeroy, Henrietta Sobelman, Orley Stee, Mildred Sehlstrom Wright.

VIOLAS - Sydney Peck, Earl Alcorn, Nancy Begg, Miriam Smith.

CELLOS - Charles Friebe, Jean Crouch, Oriana Chappel, David Hagemeyer, Leland Long.

OBOES - Hoyle Carpenter, Marshall Atkinson.

FLUTES - Grace Thomas, Forrest Honnold.

DOUBLE BASS - William Clark.

PIANO - Ralph Linsley.

TYMPANI - Harold Bartlett.

TRUMPETS - Frank Tweed, Ross Hanna, Richard Phillips, Maddux Hugin.



THE CHORUS

SOPRANOS - Edith Anderson, Jean Aiken, Jean Hyde, Evelyn Hicks, Glenna Peck, Joey Nagler, Ann Saper, Willa Tice, Jane West, Jeanne Wilding.

ALTOS - Barian, Cator, Ruth Cooke, Camilla Daniels, Betty Hyde, Edda Heath Poppel, Thelma Miller, Helen Piner, M. Frances Wild, May Williams, Harriet Walker.

TENORS - Andrew Sessink, Homer S. Bodley, Bernard Callery, Edward George, Paul Johnson.

BASSES - William Bishop, R. L. Bruckman, D. R. Campbell, Joseph Clegue, Francis Gyle, Edward Hopkins, Allen Robertson, Everett Smith, Charles Walker, Morris Wild, Dr. W. B. Williams, W. G. Wolfe.

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Complete Program of the Bach Festival

Monday, July 19 • Lecture, Myra Palache, Pine Inn, 11 a.m. • Heralding trombones, 8 p.m. • Concert Sunset School Auditorium, 8:30 p.m.
MICHEL PENHA, Conductor

Three Choral Festival Chorus
Gelobet seist du, Jesu Christ
Aus tiefer Noth, schrei ich zu dir
Freuet Euch, Ihr Christen alle
Overture, D major Orchestra
Grave • Vite • Grave • Air • Gavotte I
Gavotte II • Bourée • Gigue
Concerto for Piano and Orchestra, D major Lillian Stauber, Soloist
Allegro assai • Adagio • Allegro
Cantata • Freue dich, erlöste Schaar Festival Chorus, Soloists, Orchestra
Chorus • Freue dich, erlöste Schaar
Basso • Recitative, Aria
Alto • Recitative, Aria
Choral • Eine Stimme lässt sich hoeren
Basso • Recitative, Aria
Soprano • Aria
Tenor • Recitative
Chorus • Freue dich, erlöste Schaar
Alice Mock, soprano • Evelyn Snow, contralto
John Daggett Howell, bass-baritone
Andrew Sessink, tenor

Tuesday, July 20 • Lecture, Myra Palache, Pine Inn, 11 a.m. • Heralding trombones, 8 p.m. • Concert Sunset School Auditorium, 8:30 p.m.
Brandenburg Concerto No III, G major For strings alone
Theodor Gilbert • Valona Brewer • Elizabeth Moser
Sydney Peck • Earl Alcorn • Miriam Smith
Charles Frisbie • Jean Crouch • Leland Long
William Clark • Ralph Linsley, piano
BERNARD CALLERY, Conductor

Four Sacred Songs for Bass with Strings Noel Sullivan
O Jesulein suess, O Jesulein mild
Brich entzwei, mein armes Herz
Jesu unser Trost und Leben
Es ist vollbracht, vergiss ja nicht dies Wort
Sonata for Piano and Violin Olga Steeb • Sascha Jacobinoff
Suite in G for Cello alone Michel Penha
Concerto in C major for Two Pianos Winifred Howe • Anne Greene
Allegro maestoso • Adagio • Fuga (Allegro)
MICHEL PENHA, Conductor

Wednesday, July 21 • Organ Recital, E. Richard Wisniewski, All Saints Church, 4 p.m.

Prelude in A minor
Chorales from the Orgelbuechlein
Jesu, Priceless Treasure
Oh man, bemoan thy fearful sin
Let all together praise our God
Christ lay in Bonds of Death
Fugue in E flat major (St. Anne's)
Adagio from 'The Third Trio Sonata'
Andante from 'The Fourth Trio Sonata'
Choral Preludes
Our Father, who art in Heaven
Wake, awake, the Voice calls to us
Deck thyself, my Soul, with Gladness
Toccata and Fugue in D minor

Thursday, July 22 • Lecture, Myra Palache, Pine Inn, 11 a.m. • Heralding trombones, 8 p.m. • Concert Sunset School Auditorium, 8:30 p.m.
Adagio, from D minor Concerto, Wanda Krasoff
Arranged for Double Keyboard Piano Wanda Krasoff
Chaconne, arranged for Double Keyboard Piano Edward Steuermann
Preludium and Fugue D major Edward Steuermann
Partita E minor Edward Steuermann
Three Preludes and Fugues
from the 'Well-Tempered Clavichord' Edward Steuermann
D minor • A flat major • C sharp major
Two Choral Edward Steuermann
Wecht auf, es ruft die Stimme • Nun freuet Euch
Chromatic Fantasia and Fugue Edward Steuermann

Friday, July 23 • Organ Recital, E. Richard Wisniewski, All Saints Church 4 p.m.

Prelude and fugue in E minor
Choral Preludes
My inmost heart doth yearn
In dulci jubilo
When we are in deepest need
March from 'Dramma per Musica'
Chorale from Cantata 142
Sinfonia from Cantata 156
Canzone in D minor
Chorales from the Orgelbuechlein
From heaven above to earth I come
Lord, hear the voice of my complaint
If thou but suffer God to guide thee
Hark, a voice saith 'All are mortal'
Prelude and fugue in D major

Saturday, July 24 • Lecture, Myra Palache, Pine Inn, 11 a.m. • Heralding trombones, 8 p.m. • Concert Sunset School Auditorium, 8:30 p.m.
MICHEL PENHA, Conductor

Overture B minor • For strings and flute Grace Thomas, flute
Grave • Allegro • Grave • Rondeau • Sarabande
Bourée I • Bourée II • Polonaise • Double
Menuet • Badinerie
Concerto in A minor for violin and orchestra Alexander Murray
Allegro • Andante • Allegro assai
Coffee Cantata Alice Mock • John Daggett Howell • Andrew Sessink
Recitative, tenor • Aria, basso • Soprano and basso
Aria, soprano • Soprano and basso • Aria, basso
Soprano and basso • Aria, soprano • Recitative, tenor
Chorus, soprano and basso
(Schlendrian tries to break his daughter Lieschen of the coffee habit.)



THE TROMBONES CALL

Lieschen begs him to be lenient, saying, 'If I do not have my little cup of coffee three times a day I shall be like a dried-up piece of roast goat's meat.' Her father's threats are useless; she will give up her promenades, her fashionable whalebone skirt, even the silver ribbon for her cap. Only when she is engaged to a man will she consent to give up coffee. 'So do it today, dear father,' she coaxes in her last aria. But she resolves to admit no woe unless he will promise her that she may make coffee as often as she wants to.)

Sunday, July 25 • Carmel Mission • Heralding trombones, 8:30 p.m.
MICHEL PENHA, Conductor

Cantata • God's Own Time
Orchestra • Sonatina
Chorus • Tenor • Basso • Chorus • Soprano
Alto • Basso • Chorus
Sonata for Piano and Flute Ralph Linsley • Grace Thomas
Cantata • Freue dich, erlöste Schaar
Alice Mock • Evelyn Snow • John Daggett Howell
Andrew Sessink • Festival Chorus • Orchestra

The Remo Scardiglis have had a 16 foot skiff given to them. Not new, but in the process of time and a few Sunday work-outs they hope to pronounce seaworthy. The boat will be called *The Bouncing By-ginga*. Dedication notice later. After that, fish on Monday, Tuesday, Wednesday, ad nauseam.

Mr. and Mrs. Frank Buck (Congressman from Vacaville, not big game hunter) and their two children have taken the Henry F. Dickinson home on Carmel Point for the summer.

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Trombone Salute Is Age-Old Tradition

It is an age-old tradition that a quartet of trombones should usher in the music of Bach. For this unique devoir to the music maker, a family of Pacific Grove—father and three sons—have been chosen. With their golden-belled instruments turned skyward, they will inaugurate the Festival.

Chandler Stewart operates a grocery store in Pacific Grove; Chandler, Jr., is at the University of California; Gordon attends Salinas Junior College; Donald goes to Pacific Grove High School.

On next week Sunday evening, the final concert of this summer's Festival will be heralded by the four great horns sounding from the belfry tower of the Mission, and over a nation-wide hook-up their calling notes will sweep the chorals of Bach from Carmel to the Atlantic.



Del Monte Offers Dog Show to Begin July 24

Reigning bluebloods, the best in California's dogdom, will compete for dozens of ribbons and prizes next Saturday, July 24, when the Del Monte Kennel Club holds its fourteenth annual Dog Show at Del Monte.

The son of Gary Cooper's prize Sealyham, *Hollybourne Delia*, which won the title "Best in Show" last year, already has been entered and Cooper hopes to score a repeat for the Hollybourne Kennels this year.

Stuart Erwin will again bring his famous Scotties north for the show and Charles Ruggles, a third representative of the movie colony and one of Hollywood's greatest dog fanciers, is expected to bring several from his kennel of poodles, Bedlington, Cairns and Schnauzers.

Mrs. William H. Coleman of Santa Barbara and Mrs. Robert Menzies of San Rafael already have entered their famous poodles.

Six of the seven judges this year will be fulfilling their first California engagement and three will fly to Del Monte from the East for the show.

Edward D. Knight of Charleston, West Virginia, is well known in the East as a judge of sporting dogs. Victor Laugheson of Cleveland is one of the East's most popular judges and recently judged the Fox Terrier Specialty Show at Chicago.

Mrs. Myrtle Falcon Cooper of Chicago, secretary of the Schnauzer Club of America, Chris Shuttleworth of Los Angeles, one of America's most famous judges, Harold Mack, Jr., of San Francisco, E. F. Clough of Oakland and Bill Thompson, famed trainer of sporting dogs, complete the list.

Speaking of signs, have you seen our Pon Chung's?

It's quite a honey! Artistically speaking, it makes Phil Nesbitt look like a deck-caulker. Even Paul Whitman could learn something by scanning it. As to its location and installation, it says "Phooey" to Dick Johnson.

Otherwise it says merely: "PON CHUNG—General Work", but says it with that economy of effort which spells the highest form of art, and with that choice of color which marks the culture of the Far East.

It hangs on the southern pillar of Pon Chung's veranda on his home next to THE CYMBAL office on San Carlos street.

Alice Mock, Soprano of the Festival A Presence of Music Among Us



The clear crystal of the music of Johann Sebastian Bach, its polyphonic voices flowing like purest water from some high mountain stream, seems best conveyed through the soprano organ. For the singing of Bach's music the voice must be high, true, sweet and clear, and of unfaltering intonation. Back of the utterance must be mature musicianship and the soul's responding beat to that inscription with which Bach signed all his works those two hundred years ago in Eisenach—"In nomine Jesu".

To the Bach Festival this year comes a soprano whose singing seems so a part of the music that it is not a great soloist come to a Festival to sing in 1937, but a presence of music, serenely saying over all the orchestra and chorus, as in the "God's Own Time" cantata, "Lord Jesus Come".

Alice Mock, soprano soloist, is an American, born in Oakland, California. She has been a member of the Marseilles Opera Company, the

Geneva Opera Company, and the Chicago Civic Opera as a leading soprano. Her voice is coloratura and lyric in quality, which makes it a proper organ for the high arias of the "Freue Dich", "God's Own Time" and the "Kaffee" Cantatas which are on this year's Festival program.

Eugene Stinson of the Chicago Journal paid Miss Mock the tribute of placing her with the elect in music, writing: "Miss Mock seems destined to rank with that small group of artists . . . who, regardless of their other qualities, are invaluable here in Chicago because of the tradition for serious, sincere and unspotted workmanship they assist in establishing."

"Unspotted workmanship"! A fine phrase that, and suitable for the music of Bach. It is the sort of singing that Alice Mock does, polished, and finished. Miss Mock will be heard on Monday, Saturday and Sunday nights of the Festival.

DAISY BELMORE GOES DOWN TO MOVIES

Daisy Belmore, who would undoubtedly have been one of the big attractions at the Golden Bough Green Room plays this summer, was called to Hollywood during last week's performance. With the rest of the cast wishing her the best of luck she now goes into the Henry Duffy Players organization. Peggy Burke showed what troupers are made of and in twelve hours learned Miss Belmore's lines for the next performance of the play.



MISSION CLUB POOL TO OPEN SUNDAY

The Mission Ranch Club swimming pool with sand and shade trees and everything will be officially open to members of the club this Sunday. A few unofficial dips have already been allowed, but everything is now in readiness for the first hot day that comes along.

+

Ronald Van Elman and Robert Porter of Sacramento are in Carmel already polishing their guns for the deer season.

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To Dene Denny and Hazel Watrous Must Go Credit For The Feast of Music That Is Our Bach Festival

With the Carmel Bach Festival rounding the corner this season to come in full view of assured long life and crescent success, it is time to pay full tribute to the two women whose vision and patience and hard work have at last become fruited with achievement—to Dene Denny and Hazel Watrous. Through their continuous and often hazardous effort over a number of years to maintain the highest standard of artistic performance in whatever they have done they have now accomplished something that bids fair to outrun their best hopes. Into this accomplishment they have put many uncommon virtues, which, it is pleasant to discover, have not been their own sole reward.

In nineteen hundred and twenty-two, Miss Denny and Miss Watrous came to Carmel from a busy season in San Francisco, for a six-weeks' rest. They intended, then, to go on to New York. A real community of interests had brought these two artists together and they were eager to try out new fields of endeavor. Miss Watrous, a graduate in Design from Pratt Institute and Columbia University, had also been a favorite pupil of Piazzi, who had foretold great things for her should she choose the lot of portrait painting. She had, instead, elected to teach and for some years had been Supervisor of Art for the Alameda Schools, supplementing her teaching with some beautiful work done at her own easel. While she was in Carmel she designed a house for her mother. The result attracted so much attention hereabouts that a real estate broker offered her inducement to do as many more as she liked and she went ahead and designed thirty-six. On one of her houses she put a red roof, the first color introduced into Carmel architecture and, along with the bluejays, the first relief from the sombre greens of this hillside town. People came from all around to gaze on it and on the modernists who were making all the fuss.

For they were modernists. While Miss Watrous was busy architecting, the six weeks had quite overrun themselves and Miss Denny had become engrossed in making programs of modern music for the piano and traveling about the state executing them. Herself an artist of distinction, a pupil of Wager Swayne, Miss Denny was shortly after to give the first program of modern piano music ever given in the West. She was first in America to play the Schoenberg Op. 23. In San Francisco she had attracted much attention to her work.

Add to piano and painting, the drama. While they were making the first beginnings of the concert series for which they later became nationally known, they leased the Theatre of The Golden Bough and produced eighteen plays, more or less contemporary; "The Emperor Jones", "Ghosts", "Liliom", to name a few. Not only their selection but the best tradition in workshop production contributed further to enhance the artistic validity of the sponsors and to demonstrate their versatility. It is well-known that it was at the famous Denny-Watrous Gallery on Dolores street that one of the first productions of "The Drunkard", with a practically all Carmel cast, began its jocular and still exuberant career.

But, as successful and amusing as their forays into other territories have been, it is in the field of music and music production that Miss

Denny and Miss Watrous have made their peculiar contribution. Bringing the best artists in the world to Carmel, the little Gallery was thrown wide to open rehearsal, marking another now much-imitated venture into musical life. Here people gathered to listen to the best; to speak of the best; to indulge in the kind of human intercourse which has made a few small towns in the world great. Such nights, for instance, as that when Stravinsky's "L'Histoire d'Un Soldat", interpreted by Nicolas Sloninsky, was played for an audience that had so varying a character as to contain Lincoln Steffens and Elizabeth Rethberg; nights when the intimacy of the performance called for the comfort of the big studio on Dolores street, rather than the Gallery, and the talk and the coffee went on and on. Nights when the first rather febrile voices of the embryonic Monterey Peninsula Orchestra could be heard wailing up and down the avenue by any citizens going for the last mail.

The story of how the Carmel Bach Festival grew is printed elsewhere in this issue of THE CYMBAL. At the time of this writing, the Festival is in rehearsal—open rehearsal—for its third season. There is no doubt whatever that the orchestra and chorus have gained tremendously—decisively—over former performances in body of their work, in maturity of technique, and what is so much more vital than anything else, in understanding of the language Bach spoke. There is an almost bitter intensity in their efforts; a conviction which carries convincingness. In large part, Miss Denny and Miss Watrous are also responsible for this. One conductor can do it. But they have had various conductors, all working, to be sure, to the same good end. But it is, rather, what is expected of them by the women who are sponsoring them, that animates all the performers throughout the year to prepare for the event. The young chap who was found sitting on the steps of the Dolores street studio, waiting for summer to come, is only one illustration of this.

To those who live in Carmel and have a part in its valid artistic life, Miss Watrous and Miss Denny are Hazel and Dene. Both are beautiful women; both women of great charm. Their several distinguishments are so exactly complementary that the double light in which they have seen their ideal come to maturity has been a true and constant focus on the common vision. No stature to which the Carmel Bach Festival could grow in the world of noteworthy achievement could outdistance the perceiving of the two women whose work it is.

—L. S.

Monterey Fair Booths Ready

Definite arrangements for exhibit booths, complete with flooring and firm name, to be made available to exhibitors in the commercial and industrial departments of the forthcoming coast counties fair at Monterey, August 12 to 15, have been completed by Manager Treffe R. La Senay, and prospective exhibitors may now inspect the type of booth to be provided, at the Chamber of Commerce building. One of the booths has been erected on the lawn of the Chamber of Commerce grounds.

According to Dio Dawson, su-

perintendent of the commercial and industrial departments, exhibitors who are already contracting for space heartily approve of these new facilities since they relieve the exhibitor of the work and worry of booth construction, painting and decorating. These booths may be arranged for at small cost with or without flooring, in sizes ranging from 10 by 10 up. They are decorated in two shades of pastel green, and are very attractive in appearance and design.

+ + +

John and Adelaide Howard and their small fry are back in town after a couple of weeks camping on the shores of Bass Lake in Madera County. The heat and the Fourth of July crowds drove them out. They tried to go higher into the Sierras but the family bus couldn't or wouldn't make the grade, so they came home for a short breather before starting out again. Maybe Tahoe next time.

+

Paul and Margaret Mays rolled out everything from special Mays' highballs to casaba melon in the wee hours of the morning for a group of artists who gathered in their home after the Lawson Cooper lecture Saturday night. House guests of the Mays included Lawson Cooper and Rex Brandt. Guests for the evening were Suzanne Hedger and Remo and Virginia Scardigli.

+

Eric Coster left Carmel last Sunday after a good week's vacation between jobs. Eric was recently connected with the publicity department at Hotel Del Monte and has gone to Los Angeles to take a similar job with one of the large hotels there.

+

Mrs. Robert Lord and her son, Robert, have come from Chicago to take a house in Hatton Fields for the summer. Mrs. Lord is the mother of Marie Lord Beaudette.

<<<<<<<<>>>>>>>>

Thumbnail

News

third week of July

MAN OFFERS PERFECT ALIBI
for purchase of million dollar suit on slender budget. Holman's Sale of Montgrove Clothes is on!

GIRL SCOUTS PLAN CAMP TRIP
after finding all official equipment at Holman's girls' shop.

CHILD WONDER DESIGNS CLOTHES
for Connie, the Holman paper doll. The big cash prize contest runs for one more week. Open to all children.

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How Bach Festival Had Its Beginning As Important Musical Event of West

At eight o'clock on the evening of July 19 of this year of our Lord, 1937, a quartet of trombones will sound from the balcony of Sunset School Auditorium, proclaiming in mellow tones, "Rejoice, ye Christians all", summoning the village of Carmel to its third annual Bach Festival.

The Bach Festival is really the flowering of the Monterey Peninsula Orchestra, which Dene Denny and Hazel Watrous founded in June, 1932. These two believers in music as an integral factor of living had brought the Neah-Kah-Nie String Quartet to Carmel for a series of chamber concerts, and persuaded its director and cellist, the eminent Michel Penha, to conduct the music making of the eager group of professionals and amateurs which they had gathered together from all parts of the Peninsula.

Open rehearsals of Quartet and Orchestra were established, and the sponsorship of the Carmel Music Society secured for the entire enterprise. Young and old flocked to the low-raftered Gallery on Dolores Street to the rehearsals, and old and young played in the orchestra. Children and college students were heard whistling Bach and Mozart on the beach, and the first concerts of the Orchestra were successful beyond all expectation.

For the winter of 1932 and '33, the Carmel Music Society assumed the financial obligation of retaining Michel Penha as the conductor of the orchestra, and presented Quartet and Orchestra in a winter and summer season of concerts.

At the end of the year the Denny-Watrous Management again became responsible for the Orchestra's destiny, and, aided by contributions from supporters of music

under the name of the Monterey Peninsula Orchestra Association, they kept Michel Penha as director for another season, presenting a summer series of chamber concerts of the Penha Quartet with Nathan Abas as guest artist, the Carmel Music Society lending its name as sponsor.

During the winter of 1933-34, Miss Denny and Miss Watrous, again aided by contributions from patrons of music, were enabled to bring Mr. Penha down from San Francisco at irregular intervals to conduct rehearsals of the orchestra, and over the summer of 1934 to present a series of chamber concerts with the Penha Piano Quartet and the Orchestra. Open rehearsals crowded the Denny-Watrous Gallery to capacity, and students from different parts of the state came to Carmel over the summer in order to play under Mr. Penha's direction.

In the fall of 1934, Michel Penha went south, and the Management engaged that excellent musician, Ernst Bacon, to come down from San Francisco to direct the orchestra twice a month, and a Christmas concert, featuring Brahms' "Requiem" was given. It was Ernst Bacon who first voiced the term "Bach Festival", and with his generous and inspired cooperation Dene Denny and Hazel Watrous brought about the first annual Bach Festival, July 18 to 21, 1935, Ernst Bacon conducting. Soloists of prominence contributed their talents, and professionals and amateurs united to do honor to Bach.

Sacha Jacobinoff of Philadelphia was the Festival's second conductor, and in 1937, today, once more Michel Penha holds the baton over the Orchestra which five years ago little dreamed of its present stature.

Divine Flame of Music Burned Early In Life of Johann Sebastian Bach

Refreshing our memories as the Festival approaches we learn again that Johann Sebastian Bach was born in 1685 in Eisenach, Germany, the town where Martin Luther wrote his chorales. The Bach family had been musicians for six generations. They were great family lovers and every year they held reunions to which relatives came from all parts of Germany to sing and play together.

Sebastian began very early to learn music from his father and he started with the violin. But when he was ten years of age he lost both father and mother and was brought up by his elder brother, Johann Christopher. The little story of the young lad copying music through the doors of a cupboard is well-known and points to the fact that even in the young child the divine flame was burning. Copying music seemed always to have been a favorite occupation of his. It was characteristic of Bach that his original work had always to be stimulated and begun by the work of another; but that as soon as the first trickle of music began to flow, it increased and developed with such plenitude that his sources seemed infinite.

When he was eighteen, Bach tried for the post of organist in the Arnstadt. He played so remarkably that he was accepted at first hearing! Here he became thoroughly familiar with the organ, for which instrument he always had a special fondness.

On being charged with the crime of originality Bach accepted a post as organist at Muhlhausen in 1707 and in the same year was married to

his cousin, Maria Barbara. Of their seven children two became famous, Wilhelm Friedemann and Karl Philip Emanuel. In the following year he became concertmaster (first violinist) to the Duke of Weimar. During this period he studied the Italian masters and wrote some excellent cantatas. Here he also wrote the famous Brandenburg Concertos and the first part of the well-tempered Clavichord. This is still the greatest work of its kind. No higher point of contrapuntal writing has ever been reached.

In 1720 while Bach was traveling, his wife died, and after a year and a half he married a charming singer, Anna Magdalena Wulkens, who was one of his pupils. For Anna Magdalena he made the charming note-book of simple little Minuets and Preludes which most young music students know.

But Bach craved the making of religious music—it was part of the very fibre of his being. And it was undoubtedly this great need in him which urged him to accept an ill-paid post in Leipzig as Cantor at the School of St. Thomas. Here, in spite of much disharmony and difficulty and in spite of the burden of a family whose members finally amounted to twenty children, he wrote his greatest works.

In 1732 Bach made one of his few attempts at comedy. This was the Coffee Cantata which was set to music on a satire by Picander. The new luxury, coffee, had enslaved Leipzig and the occasion called forth some humor. This Cantata will be sung in Carmel at the approaching Festival under the direction of Michel Penha. It will

be among the first performances of this work on the Coast and should be an event to which we will some day be proud to point back.

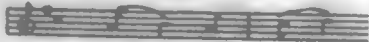
—DORA HAGEMEYER



WILLIAMSON AND HORSE GO DIFFERENT WAYS

Jack Williamson, who used to take pictures for *The Californian*, is now taking himself for a ride down at Snap Nelson's stables at Big Sur. Jack was there last Sunday and is back there again, having slightly recovered from the bruises inflicted by one of Snap's horses—called "Standard Oil" by Jack, because of an "S. O." brand on the critter.

It seems that Jack and Snap traded horses and the stirrups were too short for Jack. The horse started bucking as soon as Jack got on but our hero managed nicely. The S. O., however, then started off on a run and cleared a log, bouncing Jack some distance from the saddle, but still with his feet in the stirrups. When the laws of gravity re-seated him, Jack found himself on the horse's neck. Snap meantime gave chase since Standard Oil seemed to be headed toward San Simeon for a conference with Mr. Hearst. Long before Snap caught up with him, however, Jack had dismounted himself to prevent S. O. from carrying out his apparent intention of crashing into a barbed wire fence. By next week we will have a notice of either Jack or S. O. as the winner. It is a battle to the death.



BARBAR THE ELEPHANT WALKS THE LIBRARY

Babar the Elephant stamped through the quiet of Harrison Memorial Library during last Saturday's story hour. Peals of laughter accompanied him. Three o'clock each Saturday will continue during the summer to be story time for Carmel children. Barbara Wood and Edith Frisbie will be in charge on alternate Saturdays.

+ + +

Mrs. Morris McK. Wild of Carmel and Mrs. Leita Hile of Salinas were joint hostesses at a large tea given at Mrs. Wild's home on Monte Verde last Sunday. The guest of honor was Lois E. Hile, whose engagement to Evan Wild has recently been announced. Miss Hile is a resident of Pacific Grove where Evan is in business. She is a student of Mme. Sylvia Sinding and has a lovely soprano voice.

Assisting the hostesses at the tea were Mrs. Mary Van Sant, Mrs. Ann Hayford, Mrs. Ethel Adams, Mrs. A. B. White, Ruth Blanchard and Mrs. Claude Wynne of Fresno. More than 100 guests dropped in during the afternoon.

The young man with the beard and Russian blouse whom we inquired about last issue is the secretary of Cannon Gottschalk, so it appears. We haven't found out the name of the B. and R. B., as yet, but we are getting closer.

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Paul Flinders

Ernest Schweringer

Lynda Homesteads Hatton Fields Site: What About It, Paul?

Whether or not Paul Flanders knows it, we have homesteaded a site in Hatton Fields. If, while you're up there selecting the place for your own house, you come across a spot that looks very rumpled, as if a deer had slept there all night, that's ours. But that comes later in the story.

If you wish to live in Hatton Fields—and who wouldn't—Paul will take you first to look at what he calls his Mesa Number One house. He explains the rather jaunty and delightfully intimate atmosphere by telling the story of how it came to be. It seems that he and Henry Gutterson, the architect, were sitting on about that spot in an automobile, looking out over the definitely romantic land-sea-mountain-scape. They thought, what if we were young and in love and wanted to build a modest home, but proper to this well-known emotion? So they planned, at first, just one big room, eighteen by thirty, with plenty of earth around for flowers and (eventual) kiddy lawn—or just space. They figured on adobe for warmth and Carmel tradition; on great wide windows for such moments as the young lovers could tear their eyes away from each other; on the gorgeous

fireplace; for love, they knew, is forever going up in some kind of smoke.

Then, they thought how love, as it grows a little older also grows, or so an architect could hope, bigger and hungrier; and after the custom in these parts, they stuck on wooden wings—the two big bedrooms and the most especial kitchen. And even the laundry tubs and copper plumbing; for, as they said, you can live in a living room eighteen by thirty, but where is the man who can live in Carmel without getting his socks very dirty?

That, you might say, makes quite a house. And so would we say. But not quite enough for Paul who, living an extra pleasant life himself, eminently wishes others to do so. So they thought up the Crow's Nest. We could say you have to stagger up to the Crow's Nest, but it's the stairs that stagger jauntily up—left, right; left, right—until you come to the little study under the eaves, with the Mission in your left eye and the long view of the Carmel Valley in your right and much more beauty than we like to shake a stick at.

You will have to go and see the curiously devised barbecue pit for yourself. We refuse to divulge any more treats. And then you will see Mesa Number Two house, which has its peculiar charm. Not quite so insouciant. In the gay little house numbered One, you would look for geraniums and, in the mornings, gingham. In the other, ferns, perhaps, and chiffon.

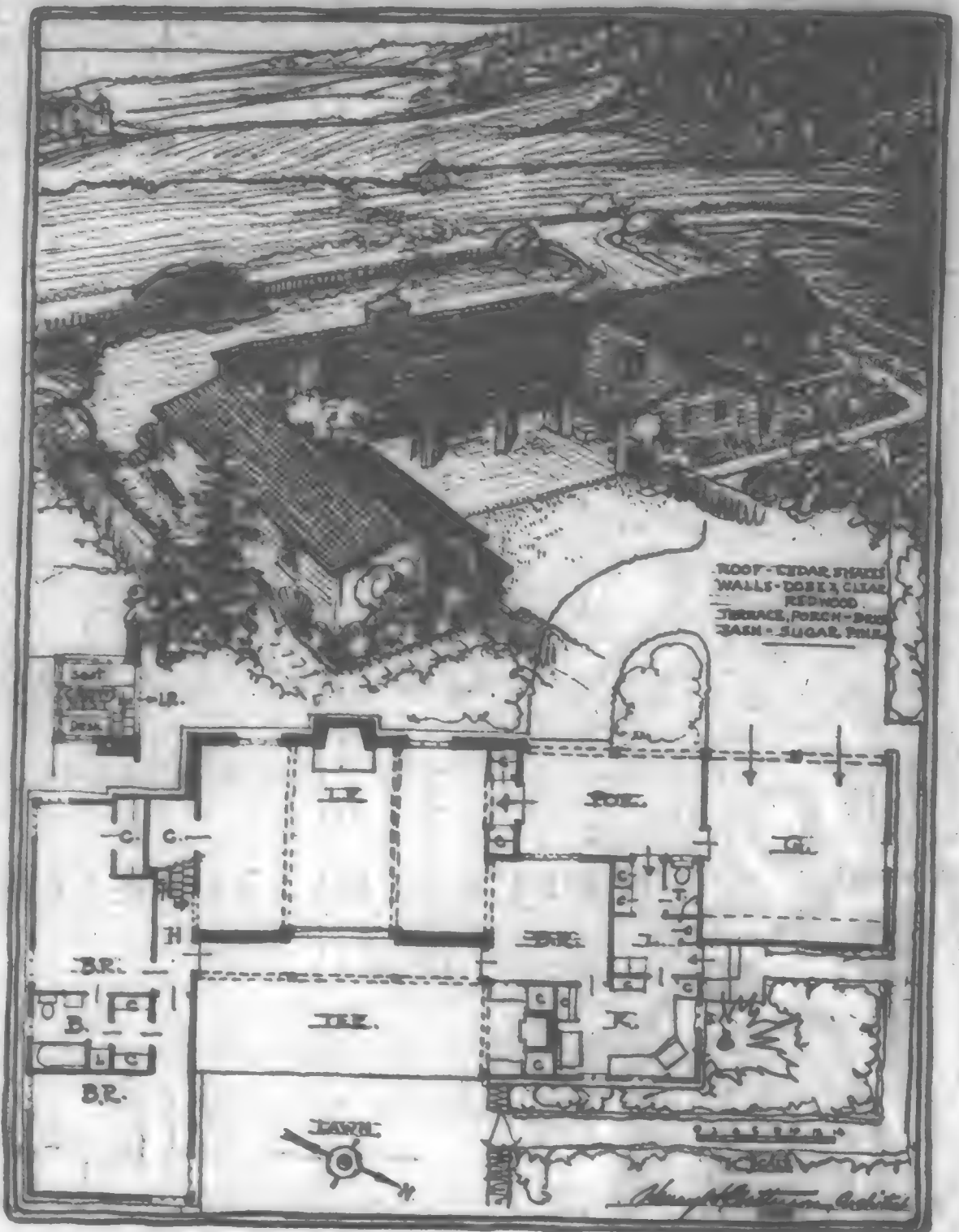
These are only two of the houses now building in the Hatton Fields tract, where space is the rule and beauty the prerogative. Paul and his wife built their own lovely home up there some ten years ago and, in order to preserve the exquisite setting from too much subdivision, bought the hillside, which is now opened up to those who wish to live with grace and dignity, and with all the comforts of the year 2000, just outside the village.

The architect—Henry Gutterson of San Francisco—is well-known here. A member of the Academy, he loves to build such houses as Mesa Number One, as well as some of the more pretentious ones that characterize the Hatton Fields hill. It's perfectly easy to see what fun he has.

Now we come to our own homestead. Paul took us up to the top of a hill, mysteriously. His favorite spot. He said, It kind of gets

(Continued on Page 15)

This Is Hatton Fields Mesa House No. 1, Now Nearing Completion



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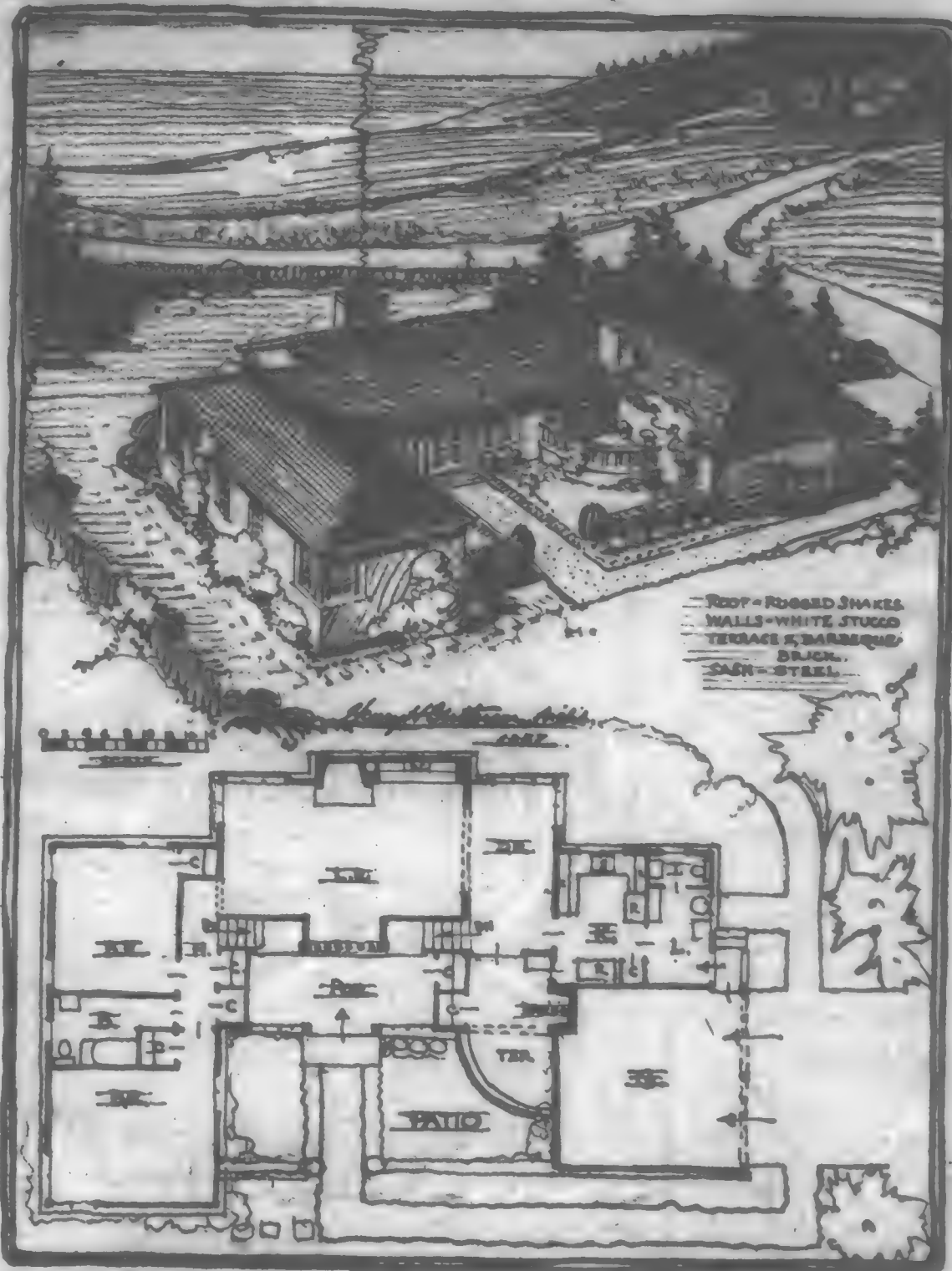
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NO. 1

And This Is House No. 2, Also Now Nearing Completion



Lynda Homesteads Hatton Fields Site: What About It, Paul?

(Continued from Page 14)

you, doesn't it? We went back alone a few days later, when Carmel lay under the fog. The hilltop was bright in the sun, with a live oak grove for shade. We lay and watched the pelicans come home from the sea for tea; the little green hill where the Fish Ranch is wrap itself in mist under the heads of the

mountains; watched the blue sea turn to green and the lavender valley hills to purple-blue. And, warmed, we went to sleep, with the song of a meadow lark in our ears. What we want to know now, Paul, is, how long and how hard you have to sleep on one spot to homestead it. Because it got us, too. —L.S.

'CENTRAL CALIFORNIA REVIEW' HAS ELABORATE ISSUE

"Central California Review" is the name of an elaborately gotten

up periodical which is in the possession of a number of Carmel advertisers this week. It is published by and in the interests of the Diocese of Monterey-Fresno of the Ro-

man Catholic Church and contains a year's review of the activities of all the parishes in the district. The cover bears a handsome photograph of the Carmel Mission with its new, and back-to-original roof.



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DOG DAYS— AND NIGHTS



Edited by JESSIE JOAN BROWN

Bach! Bach! Bach!

A timely visitor is Johann Sebastian Schmidt, a Schnauzer, who is here with his master and mistress for several weeks. His master said he was named "Johann Sebastian" because of his Bach, which was worse than his bite. Incidentally, the Schmidts, who are musically inclined, are here for the Festival.

Miss Miscan Fraser, one of our loveliest belles, may be deserting the village for Hollywood any day now. Two well-known picture men from New York saw her the other



day and were so charmed with the young lady that they insisted on making a screen test of Miscan, pink bow and all. Her friends are interestedly awaiting the results of her tests.

Schmaltz, the dachshund, gay little man-about-town, is missing. It is rumored that he was dognapped on the Fourth of July by a band of out-of-town visitors and spirited away in a big, black car.

His family has received no communication from the dognappers, and they fear that Schmaltz is being held captive.

His little playmate, Schnumer, is desolated. He has spent many long weary hours hunting high and low for his missing comrade, but he can't find even a trace of him. Schnumer says that this should be a bitter lesson to Carmel dogs and cautions them to remain at home on holidays or they, too, may become the unwilling prey of some unscrupulous visitor.

A lucky dog is Ring Ogden, so named for his big, white ruff. Ring was an orphan at the Animal Shelter when he was adopted by Terry Ogden, who has recently come here from Honolulu, and his aunt, Mrs. A. L. Sowter. They think he is the handsomest dog in Carmel and have given him a good home. He is bathed and groomed and fed so well that Ring fairly radiates happiness. Ring's only regret is that all of his little friends at the Shelter can't come and live with him and Mr. Terry and Mrs. Sowter, because they could have such good times together.

(One of Gypsy Pearce-Johnson's intimates wrote the following biographical sketch for us. Gypsy is one of our favorite visitors and we

are glad to have him back in the village.)

GYPPY PEARCE JOHNSON

A small, white lively New Zealand sheep puppy from a Chicago kennel. A good traveler. Escaped from the Southern Pacific baggage-room upon arrival in San Francisco and spent two days on his own, seeing the waterfront. Returned to his two mistresses via a frantic newspaper advertisement. Learned to climb the San Francisco hills like a veteran. Especially enjoyed Chinatown. Has made several trips by motor to Southern California and kicked his heels in the sand at Palm Springs, but didn't enjoy the sand much. Liked Hollywood better, especially when Shirley Temple dropped everything to give him a personal rush in a Beverly Hills shop just before Christmas, and when he was twice hailed by visiting Carmelites whom he proceeded to introduce to his mistresses.

Of all California spots, Gypsy likes Carmel-by-the-Sea best and is most at home in his bright red bandana which he learned to wear during the Monterey County Fair. He had his picture taken in it last year to use on calendars... for his mistresses' friends. The demand exceeded the supply.

Eccentricities: Pretends not to like to ride in an automobile but wouldn't be left behind for six Shirley Temples; has a strong aversion to overalls, uniforms—such as policemen's, Western Union, soldiers; is very brave... on the leash affectionate... within reason; bachelor... so far. Absolutely indispensable to "La Perrera", the smallest house on Monte Verde and so named in Spanish because it is "The Dog House".

GEORGE GERSHWIN WAS IN CARMEL LAST WINTER

Just last January George and Ira Gershwin were in Carmel, guests at the Sidney Fish ranch in Carmel Valley. George Gershwin's death in Hollywood last Sunday morning took away from the passing scene one of the tops in modern musical expression. Besides writing the music for George White's Scandals, from 1920-24, Fred Astaire's "Swingtime", and "Porgy and Bess", Gershwin was the first American composer to have a complete program at Carnegie Hall dedicated to his works. His "Rhapsody in Blue", the "Concerto in F", the "American in Paris" and his more recent "Cuban Overture" will keep his work alive in the annals of American and world music history.

Mrs. C. D. Collin and Miss Margaret E. Collin are visitors in Carmel from London. They will be among the audience for the Bach Festival concert series.

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Watercolor Talk Enjoyed by Small Group at Lial's

The Monterey Peninsula either had a case of too many other dates, last Saturday night, or just an unwillingness to hear someone lecture who hadn't been in their particular bright-light class. Only a handful of art-conscious people turned out for the Lawson Cooper lecture at Lial's Studio and for the watercolor exhibit which preceded and followed the lecture.

"The California Group", as this collection of leading watercolorists is called, is the most significant art producing group in any medium at this time in the state.

piece of old Indian pottery, where design alone is outstanding, he shot the audience through the different "isms" which can be translated

Cooper, in his lecture, presented not only interesting comments about the different colored slides and the new psychological outlook of the artist, but he gave a fast, comprehensive review of how to look at a picture. Starting with a again as design, then to composition or movement and expression. Holding those three points in mind, looking at any picture becomes a new experience.

Most of you missed the opportunity to use this observer's chart on the fine group of paintings brought by Cooper, but perhaps you can use his three points in going to our local art shows and will remember

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next time Cooper comes to town that he has something to say and a way of saying it.

—V. S.

CARMEL SCOUTS ATTENDING JAMBOREE ARE HAVING SWELL TIME

The two Carmel Boy Scouts who went back to the Jamboree in Washington, D. C., are having a "swell time, Mother, and we'll be home July 21". Homer Levinson and Jack Pelton have been writing enthusiastic letters telling of their trip. Just this week Homer sent his family a post, signed by Congressman G. McGrath, permitting him to visit Congress and sit in the gallery. That was one of the big thrills added to camping on the shores of the Potomac along with 25,000 other scouts and their leaders.

Twenty-five scouts and three

leaders left from this area by train several weeks ago. They stopped at Salt Lake City and visited the Mormon Temple, at the Battlefield at Gettysburg and had several days in Chicago where they went to the Museum and the Adler Planetarium. One of the high spots for the boys was their first Big League baseball game. The trip home will be by way of Yellowstone and the Canadian Pacific.

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July Show of Carmel Art Gallery Contains Much to Take the Eye

Several pictures took our eye as we walked into the Carmel Art Association Gallery the other day to view the July show. We have prided ourselves on being able to name off the artists in the association by their pictures, but made so many mistakes among the No-jury hangings for this month that we have come to think that maybe the artists are all going through a change of life, developing new painting personalities. We picked out about four or five Burgdorffs and discovered that he had only two in the show, neither of them being strictly Burgdorffian. The "Autumn Poplar" is clever painting, but we would not have been surprised to have found the name of Maxfield Parrish on the canvas, since the color certainly reminds us of the old Mazda Lamp series. We thought we saw four Williams Watts in the show and found that one of them was by his pupil, Dr. M. Levick. Watts' two sea watercolors are good color and painting, and with the characteristic wide brush strokes.

One picture that we could have taken off the wall and walked home with was of the Carmel Mission by Julie Stohr, a watercolor with a great deal of the pencil left in the drawing.

Major Ralph Coote's pencil drawing of a Chinese head done on his recent trip to the Orient is a good clean sketch and has fine modeling in the face. Burton Boundey has another of his old shacks, a favorite subject with the artist. There is humor as well as good painting in the bright colors of this watercolor. M. DeNeale Morgan shows three canvases, a charcoal sketch of one of the old Monterey buildings, a

painting of a spring orchard in Carmel Valley and a pastel of fields and a group of buildings.

Emma Kraft shows a coastal marine with an interesting pattern in the cuts in the cliff. I. M. Curtis' landscape suffers in the strong light of the hanging. The picture would show off much better on a dark wall which would allow her highlights to stand out as lights rather than blobs of paint.

"San Simeon Road", a watercolor by Free Dean, is good in color and makeup, but the white paper spots showing through the color are distracting rather than effective. Again we enjoy Leslie B. Wulff's live landscapes. When the fields are yellow she scoops them up and puts them right onto her canvas.

With the exception of Armin Hansen's still life, "Red Snapper", the other pictures are all land and sea-scenes. L. M. Carpenter goes in for pale yellows, Richard Taggart and A. B. Champlin share the purple side of the palette, Thomas McGlynn runs to yellow greens and Elizabeth Strong lets some bright oranges practically run away with her. Charlotte Morgan exhibits a blue sea with a rocky coast and J. Vennerstrom Cannon has two small pictures.

—V. S.

Mr. and Mrs. Hermann Gardner of New York are at Del Monte Lodge again this summer. The Gardners have been coming to the Peninsula for the last 20 years, rarely missing a summer visiting with friends and seeing favorite spots. Mr. and Mrs. Gardner and Miss Tilly Polak made up a party for "Tatters" last evening.



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CARMEL CAPERS

Gather round for a quick action shot of the dashing Captain Jack Matthews very much in harness, and laboring mightily at the Pebble Beach stables.

Mrs. Marie Hamlin, now spending several weeks at La Playa Hotel, convincingly disproves the ill-founded theory that woman cannot embody the attributes of beauty and good nature all at once. She has a complete monopoly of both.

For belly-achers and all those who have been heard to say (with more fervor than originality), "Well, guess we're in for another day of fog":

Read about the Eastern heat wave, drive through the parched and sweltering Santa Clara and San Joaquin valleys, spend the day in Fresno, Sacramento, or San Jose—and return to feel the salt and silvery fog descend, divinely cool, and soothing as a sea god's benediction.

How about a great big hand for Charles McCarthy who is offering some very well-staged productions at the Golden Bough Green Room and trying, desperately, to restore the legitimate drama to Carmel.

Jack Edwards of the Union Oil Company has a swell idea for relieving holiday congestion in Carmel. He suggests that three blocks of Ocean Avenue be blocked off and only cross traffic be permitted. Shoppers and tourists would be forced to park their cars and walk through the business district. We remember when Ocean Avenue was so deeply rutted that it could better be traversed in a tractor than in an automobile. The town was pleasanter then, people didn't zoom unseeingly, but out of deference to their springs, drove leisurely, or walked unhurriedly through the dusty village streets.

Pete, our latest convert to the ranks of matrimony, seems to be taking nicely to the dull monogamy of it all.

During our frequent dardings up and down the highways, we have had occasion to pick up a great number of hitch-hikers. Usually unemployed, a race of down-and-outers, they are invariably optimistic and accept with complete mildness the arbitrary fact that they should thumb their weary ways whilst others blithely ride. It would be difficult to incite revolt, in a nominally democratic country, where even the most destitute are so meekly resigned.

Any fair maiden who could contrive to drown in four feet of water up at Robles del Rio, might enjoy the stimulus of being rescued by the valiant Fran Conlan, who has assumed the duties of swimming instructor and life guard at that resort and thus completed the commercialization of the brothers Conlan.

Jim Carpenter caught some wild chickens in the Del Monte Forest and gave a delightful party for his friends at the stables.

Dinner was served out of doors and the horses all had their stalls lighted for the occasion. The thoroughbreds watched the proceedings with an air of tolerant, detached amusement; a few, less well bred, allowed only a view of their posterior extremities, thereby presenting something really authentic to a soci-

ety long sated with imitations.

To live in Carmel (a thoroughly sophisticated little community) is to be widely traveled, poised, a complete cosmopolite.

If you are inclined to doubt this fact, take a ride over to Salinas as we did the other evening, having roped and hog-tied a pleasingly overgrown cowboy, and being filled with a super-abundance of pre-redeo enthusiasm.

There you will rediscover America; a middle-class, small-town America, living snug and blind as moles in new, inartistic and practically identical little white bungalows, fronted by green and carefully nurtured lawns. The family car, the radiant, unpaid-for household god, the "lars and penates", enshrined in every driveway.

The men are conglomerated masterpieces of brawn, stupidity, newspaper propaganda, bad tailoring and hard liquor. Their wives, with every curl in place, strident-voiced and painted to a point that would be dared only by a woman secure in her respectability, are sickening imitations of their favorite movie actresses.

Cold and inhibited by nature, the Anglo-Saxon American finds it necessary to pour alcohol into himself until he reaches a point of complete mental, moral and physical paralysis before he can enjoy a party.

If you do not like our impressions of the American small town, please forgive us and remember that whatever may be your suffering in reading them, ours in acquiring them were infinitely greater and more prolonged.

—LIBBY LEY



DYER-BENNET'S RECITAL IS PLEASING

Richard Dyer-Bennet gave a rather slow-moving program of songs with lute accompaniment last Tuesday evening at the Golden Bough Green Room. The lute is a beautiful but softly-toned instrument and Dyer-Bennet's voice is of a like nature and therefore more suitable for a small room, rather than a concert hall, even of the limited proportions of the Green Room. Several of the numbers, however, came out strongly, and these were the numbers by far the best liked by the audience.

The English and old Irish folk-songs and the Scandinavian ballads were tuneful and delightfully executed. The singer put a great deal of expression into his German Lieder and the one Spanish number "Granadinas" by Barrera and Calleja is a haunting aria from one of the Spanish operas decidedly influenced by Moorish music. Frankly, we suffered through the Negro spiritual, but returned once more to enjoy ourselves with Dyer-Bennet's lively sea chanty, "My Father Kept a Boarding House".

—V.S.

GEORGE AND JEWEL CHANEY DEPARTING OUR MIDST

George and Jewel Chaney are leaving us.

Jewel sold her Powder Puff beauty parlor last week and she and George are going (George, in fact, has already gone) to Nevada City where they own a garage.

George wants his friends here to be sure, when they arrive in his neighborhood to drop in on the Nevada City Garage where, besides gas and things like that, he will willingly dispense fishing and hunting information which should be valuable for use in the swell country to which Nevada City is the gateway.

St. James Cast To Do Three O'Neill Plays

The St. James Repertory Company dives deep into the sea this week-end in presenting three of Eugene O'Neill's plays of sea life and seamen.

"In the Zone" is the first of the group which opened the four-day run at the Green Room theater on Casanova between Ninth and Tenth, last evening. This play is laid on a tramp steamer passing through the submarine zone during the War. The cast is as follows:

Smitty.....Robert Galbraith
Davis.....Kendall Power
Swanson.....George T. Bolton
Scotty.....Harry Hedger
Ivan.....Peter Lundberg
Jack.....Frank Townsend
Driscoll.....Ross C. Miller
Cocky.....Everett Gray
A Rough.....Robert Albee

"The Long Voyage Home" takes place in a London sailor dive where we find:

Fat Joe.....Joseph Catherwood
Nick.....Harry Hedger
Olson.....Kendall Power
Driscoll.....Ross C. Miller
Cocky.....Everett Gray
Ivan.....Peter Lundberg
Kate.....Patricia Lee
Freda.....Fern Hyde

The third offering for the evening is the tale of the mad sea captain, "Where the Cross Is Made".

The characters are: Captain Isaiah Bartlett, played by Peter Lundberg; Nat Bartlett, his son, George T. Bolton; Sue Bartlett, his daughter, Edith Rose; Doctor Higgins, Robert Galbraith.

Out of deference to the Bach Festival and the amount of work that has gone into it, the St. James Repertory Company has postponed their production of "Hay Fever", Noel Coward's clever play, until the week-end of July 29-Aug. 1, so that there will be no conflict with the dates of the Festival.

+

Evelyn Whittell, who is lecturing in Carmel along the lines of Unity, has found the response in Carmel so satisfactory that she hopes to remain here for some time. Widely known in metaphysical circles, Miss Whittell's books have become popular over the radio. She will lecture tonight at 7:30 at the Girl Scout House and on Sunday and the following Friday, July 18 and 23, at the same place.

If you have a nice garden in front of your house don't be upset if a slightly rotund couple and a young man with a beard and a Russian blouse come to see you. They are making a survey of Carmel gardens and are quite harmless and very pleasant.

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Bach Bibliography

READ IF POSSIBLE

"The Little Chronicle of Anna Magdalena Bach" and
"Time's Door" (fiction) Esther Meynell
"Bach" (Master Musicians Series) Abby Williams
"J. S. Bach" (translated by C. S. Terry) Forkel
"J. S. Bach, The Story of a Great Personality" Parry

THE GREAT AUTHORITIES FOR THE STUDENT

"Bach, A Biography" C. S. Terry
"J. S. Bach" (2 vols.) A. Schweitzer
"The Life of Bach" (3 vols.) Spitta
Oxford History of Music Vol. IV, "The Age of Bach and Handel" J. A. Fuller-Maitland

THE MUSIC

"The Music of Bach" (small book, price \$1.50) C. S. Terry
Oxford Press Musical Pilgrim Series:
"The Mass in b Minor"
"The Passions"
"The Cantatas and Oratorios"
Grove Dictionary of Music and Encyclopaedia Britannica have articles on Bach.

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STATISTICS ON THE VILLAGE

Carmel is in a pine forest on the open-ocean slope of Monterey Peninsula, 130 miles south of San Francisco. Carmel has an estimated population of 2800. Area, 425 acres or 1/3 of a square mile. Improved streets, 30 miles. Dwellings, 1245. Business licenses, 252. Communities directly adjacent, but not within the city boundaries, are Carmel Point, with an estimated population of 150; Carmel Woods, 150, and Hatton Fields, 100. Population of "metropolitan" Carmel is therefore 3200.

Also included in the area for which Carmel is the shopping center are Carmel Highlands, estimated population 100; Pebble Beach, 100; Carmel Valley, 100.

Total population of Carmel district, 3500.

The original Carmel City, comprising what is now the north-east section within the present city limits, was founded in 1887. The city is in, under the official name of Carmel-by-the-Sea, was founded in 1903 and incorporated in 1916.

The United States Post Office, insistent on brevity, ignores the hyphenated tail, and calls us Carmel, for which most of us are duly thankful.

CITY OFFICES AND WHO ARE HOLDING THEM NOW

Elective city offices with their incumbents are:

Mayor and Commissioner of Finance—Everett Smith.

Commissioner of Streets, Sidewalks and Parks—James H. Thoburn.

Commissioner of Health and Safety—Clara N. Kellogg.

Commissioner of Police and Lights—Joseph A. Burge.

Commissioner of Fire and Water—Bernard Rowntree.

The above five form the City Council. They get no pay.

City Clerk and Assessor—Saides Van Brower. Telephone 110.

City Treasurer—Ira D. Taylor.

Appointive offices with their incumbents are:

City Attorney—Argyll Campbell.

Police Judge—George P. Ross. Telephone 1003.

City Inspector—B. W. Adams. Telephone 481.

Tax Collector, License Collector—Telephone 376.

Police Department—Chief Robert Norton. Patrolmen, Earl Wernuth, Roy Frasier, Douglas Rogers. Telephone 131.

Fire department—Chief, Robert Laidig. Chief and 21 members are volunteers. Two paid truck drivers. New fire house, on Sixth avenue, between San Carlos and Mission streets, recently completed with aid of WPA. Telephone 100.

The City Hall, to which we point without pride, is on Dolores street, between Ocean avenue and Seventh, opposite the Pine Cone office.

The city council holds its regular meeting there on the first Wednesday after the first Monday of the month at 7:45 p.m.

PUBLIC LIBRARY

Ralph Chandler Harrison Memorial Library is at the north-east corner of Ocean avenue and Lincoln street. The hours are 11 a.m. to 6 p.m. and 7 p.m. to 9 p.m. Closed Sundays and holidays. Books are free to permanent residents. A charge of \$3 a year is made to permanent residents in the Carmel district outside the city and owning no property inside it. A deposit of \$3 is required of transients, retained at the rate of 25 cents a week during use of library.

The library possesses the Ralph Chandler Harrison collection of original etchings, part of which is continually on display. If you know anything about etchings you will be surprised and pleased.

Anybody living in the county may apply for a county card and obtain county library books through the Carmel library.

ART GALLERIES

The Carmel Art Association Gallery, open to the public, displaying the original work of Monterey Peninsula artists, is on the west side of Dolores street, between Fifth and Sixth streets, a block and a half north of Ocean avenue. The hours are 2 to 5 p.m. every day except Monday. Mrs. Ethel Warren, curator.

The Federal Art Gallery is on the Seven Arts Court, Lincoln street, just south of Ocean avenue.

CARMEL MISSION

Ecclesiastically known as Mission San Carlos Borromeo del Rio de Carmelo. Founded 1770 by Fray Junipero Serra. Drive south on San Carlos street, continuing on winding paved road quarter of a mile. Rev. Michael D. O'Connell, pastor. Telephone 750. Regular masses Sunday, 8 a.m. and 10 a.m. Visiting hours, week-days, 9 to 12 m., 1 to 3 p.m. Sundays, after masses.

CHURCHES

All Saints Church (Episcopal). East side of Monte Verde street, half a block south of Ocean avenue. Rev. Carl Hulsewe, rector. Telephone 230.

POST OFFICE

South-east corner of Ocean avenue and Mission street. Irene Cator, postmaster.

Mail closes—For all points, 6:45 a.m. and 5:15 p.m. For all points except south, 12:15 p.m.

Mail available—From all points 10:45 a.m. Principally from north and east, 3 p.m. and 7:30 p.m. This includes Saturday, but the windows close on Saturday at 1 p.m. They are closed all day Sunday, but mail is placed in the boxes in the morning before 10:45 o'clock.

RAILWAY EXPRESS

South side of Seventh street, between Dolores and San Carlos streets. Ira D. Taylor, manager. Telephone 64.

TELEGRAPH

Western Union. East side of Dolores street, between Ocean avenue and Seventh street. Telephone Call Western Union.

Postal Telegraph. Telephone, Call Postal Telegraph.

BANKS

Bank of Carmel. North side of Ocean avenue between Dolores and San Carlos streets. Charles L. Berkey, manager. Telephone 12.

Monterey County Trust and Savings Bank (Carmel Branch). West side of Dolores street between Ocean avenue and Seventh street. J. E. Abernathy, manager. Telephone 920.

PUBLIC UTILITIES

Pacific Gas and Electric Company. West side of Dolores street, between Seventh and Eighth streets. L. G. West, manager. Telephone 778. If no answer, call 178.

Pacific Telephone and Telegraph Company. South-east corner of Seventh and Dolores streets. Telephone 20.

Water Company. Monterey County Trust and Savings Bank building on Dolores street. Telephone 138.

TAXI SERVICE

Joe's 24-hour service. Ocean avenue, next to library, and Sixth and Dolores. Telephone 15.

Greyhound 24-hour service, Ocean avenue and Dolores. Telephone 40.

STAGE SERVICE

Monterey stage office, S. E. corner, Sixth and Dolores. Tel. 15. Leave for Monterey, A. M. 8:10, 9:15 and 11:45. P. M. 12:45, 2:30, 3:45, 5:30 and 6:30. Leave Monterey for Carmel: A. M. 9:00, 11:20. P. M. 12:20, 1:30, 3:15, 4:30, 5:45 and 7:00.

MONTEREY TRAINS

Southern Pacific Depot, Monterey. Telephone Monterey 4155. North-bound trains direct to San Francisco, 8:40 a.m. and 1:20 p.m. North-bound by railroad bus for connections at Salinas, 2:53 and 6:02 p.m. South-bound railroad bus for connections at Salinas, 9:45 a.m. and 8:53 p.m. Arrivals from north: 11:12 a.m., 6:52 and 9:51 p.m.

BUS SERVICE

Greyhound Lines. Main street, Monterey, in San Carlos Hotel building. Telephone 3887. Carmel information office, northwest corner of Dolores and Ocean avenue. Telephone Carmel 40.

Departures from Monterey: North-bound, A.M. 7:50, 9:35. P.M. 1:05, 2:45, 4:20, 6:45. South-bound, A.M. 9:00, 10:55. P.M. 6:45, 10:10.

Arrivals at Monterey: from Salinas and south, A.M. 8:55. P.M. 12:15, 6:30, 7:35, 9:20. From north, A.M. 10:25, 11:15. P.M. 12:20, 3:00, 4:20, 6:30, 7:35, 11:30.

Services: Holy communion every Sunday at 8 a.m. and on the first Sunday of every month also at 11 a.m. Morning prayer and sermon, 11 a.m.

Community Church. Lincoln street, half a block south from Ocean avenue. Rev. Homer S. Bodley, pastor. Telephone 977-J. Services: Worship, Sunday, 11 a.m. Sunday School, 9:45 a.m. Junior League, 5 p.m. Epworth League, 7 p.m.

First Church of Christ Scientist. East side of Monte Verde street, north from Ocean avenue a block and a half. Services: Sunday, 11 a.m. Sunday School, 9:45 a.m. Wednesday evening meeting, 8 p.m.

Christian Science Reading Room. South side of Ocean avenue near Monte Verde street, on the Court of The Golden Bough. Hours, 9 to 5 week-days, and Tuesday and Friday evenings, 7 to 9. Holidays, 1 to 5. Telephone 499.

THEATERS

Filmarte. West side of Monte Verde street, between Ocean avenue and Mission street. Bare, lessee and manager. Selections new, both American and foreign. Two shows in evening, 7 and 9 o'clock; matinees, Saturday, Sunday and Wednesday, 2:30 p.m. Telephone 403.

Carmel Theatre. In downtown district, Ocean avenue and Mission street. L. J. Lyons, resident manager. Regular motion picture programs every evening, with matinees Saturday and Sunday. Telephone 282.

Forest Theater. Natural amphitheater in pine woods. Owned by city in park and playground area. Has produced summer plays since 1910. Mountain View avenue, three blocks from Ocean avenue.

Question Box at Mission Will Continue

Rev. William Anselm Lynahan, Paulist missionary, will continue with the daily question box which is part of the mission now being held at the Carmel Mission over the week-end. The evening services are at 7:30 o'clock and consist of Novena prayers in honor of Our Lady of Mount Carmel, hymns, Question Box, Mission Sermon and Benediction.

Questions of any nature are answered. Some from the past week include queries regarding such subjects as abstinence of meat on Friday, indulgences, sterilization of the unfit, capital punishment and the ever-recurring "Why don't priests marry?"

Tonight at the Mission there will be a solemn dedication of the parish to the Patroness of Our City. Mrs. Gladys Young, former member of the San Francisco Opera Company, will sing Gounod's Ave Maria.

Tomorrow (Saturday) evening the centuries-old Pardon Service will be held. The Solemn Closing Service of the mission will be Sunday night at 7:30. The Pope's blessing will be imparted to all who attend this service. Reverend Michael D. O'Connell, pastor of the Mission, extends an invitation to all the people of the Peninsula to attend these events.

JOE PENNER LEADS ROOTERS AT THE FILMARTE

Joe Penner, of radio and movie fame, but at present minus his duck, Goo-goo, has started a rooting section at The Filmarte. Penner has appeared at the box office each night for the last four or five with a different femme in tow every time. Now that Penner is no longer "Ga-ga over Goo-goo" we want to know who was that lady we seen you with Monday, Tuesday, Wednesday and so forth?

BILLY FRANCE FINDS FIRST-AID KIT IN DEMAND

It seems that a couple of weeks ago when Billy France and his wife were driving home from San Francisco, just outside of Watsonville they came right up in back of a very serious wreck. Billy is a member of the Carmel Fireman Rescue Squad and carries a big First Aid kit in his car—in case you should ever cut your finger. He stopped and rushed to the rescue, which was a pretty mean job as the fellow was so badly hurt he died later in the hospital. That is not our part of the story, however.

The state cop saw Billy with his big kit and promptly gave him complete charge of the rescue work. France says that they used up nearly every bandage he had and just when he was reaching around to get another tourniquet he discovered that the kit had disappeared into the crowd. There wasn't anything more to do about it and the cop promised to write to the state department about replacing the kit.

Back home, France told his story to C. W. Lee, head of the Carmel Red Cross. Lee wrote to the Red Cross headquarters citing the loss—and last Monday a package came. It was a nice, brand-new, six dollar First Aid kit, with Billy's name inside the cover. He was just like a ten-year-old with a new fish line when we saw him Monday and he told us that Lee is going to help them get 5 more kits, one for each member of the Rescue Squad to keep in his car. A real First Aider, C. W. Lee!

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SMALL HOTEL. Near beach. Lot, 90 x 100. Address P. O. Box 1985, Carmel; for particulars.

FOR RESIDENCE AND INCOME. Between the beach and the town. One lot, house and separate studio. Telephone 255-W.

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FOR RENT—For summer months. Exclusive 3-bedroom house in Hatton Fields. Two baths. Every modern convenience. Patio with barbecue pit. Call Carmel 371.

ROOMS FOR RENT

FOR RENT—Two rooms (one with private entrance). Sixth, near San Carlos. Reasonable rent to permanent guests. Gentlemen preferred. Telephone 558.

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MUSICAL INSTRUMENTS

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BRIDGE LESSONS. Culbertson system. Make appointment by telephoning Carmel 1165; Marion Karr.

Miss Ruth Huestis is leaving Carmel tomorrow. She has been called to other fields by her firm, a large investment house. We wager that even if Miss Huestis didn't find so many people to sell bonds to in Carmel that Carmel sold itself to her and we may expect her back some day.

Mr. and Mrs. Roy G. Rennacker and Roy, Jr., spent the week-end with the Paul Flanders at their home in Hatton Fields. The Rennackers are from Chicago and are touring the West. Roy Rennacker and Paul Flanders were classmates for seven years . . . and so on, far into the night.

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Yes, Ben Schafer Did the Linoleum Block of Bach

The two-column linoleum block of Johann Sebastian on THE CYMBAL's front page this week was done by—you guessed it—Ben Schafer. Nice, isn't it? And if you had seen the time and effort and dirty hands Ben indulged in half of Thursday and most of Friday mixing ink until he satisfied himself that he had the proper color vibrations for Bach, you'd realize that as an artist, he wallows in the job of making things right with himself before he considers how right they will be with others. In fact, we have a sneaking notion that Ben doesn't stay awake nights trying to please other people with what he executes with his brain and his hands. But we do know that he spends days and days giving himself a thrill about it.

It was Ben, you remember, who made the exquisite Easter linoleum for THE CYMBAL. We have heard artists say that in design and execution it has never been equalled in linoleum. We can well believe it.



Guy Thackery and Peter Flinders, who have been staying at Pine Inn, are old school friends of Peter Rooke-Ley. All three of them were acquainted at Oxford and they have been having a grand time talking over old plans and new practices. Thackery and Flinders have been here several weeks and are leaving this week-end.

Michel Penha switched from Bach to burlesque at the First Theater last evening. Didn't say which he preferred.

ORLEY SEE, ORCHESTRA LEADER, GLAD TO PLAY WITH FIRST VIOLINS IN FESTIVAL

And along comes Mr. Orley See crashing right into our old misanthropic conception of man as a little fellow trying to make a great big bass noise of himself. For we are holding up the presses to relate that the modest gentleman sitting over there with the first violins is leader of the Oakland Symphony Orchestra: has been for fifteen years a member of the San Francisco and Cincinnati Symphony Orchestras and has played under one of the most impressive arrays of conductors that we have ever seen in one string—Stokowski, Hertz, Molinari, Walter, Monteux, Gabrilowich—and now Penha.

He says, at this last minute and incidental to asking Dene what kind of clothes he should wear, that this information may and may not be of interest. We say that we know a lot of people who ought to train for life in an orchestra. Even if your record were not of interest, Mr. See—and be quite certain it is—your sense of proportion is.



One of those amusing incidents which are not so amusing for those vitally concerned, happened at the opening of the repeat performances of "Tatters" at the First Theater in Monterey last night. In Major Timberlake's Singing School, a feature of the olio, the first song to be sung, was in honor of S. J. Tice who constructed the new benches for the theater in quick record time. Major Timberlake asked the audience to rise and sing "For He's a Jolly Good Fellow," and the loudest noise that resulted was an awful crack and squeak which sound-

ed as though the benches were collapsing. Investigation proved that it was nothing of the sort, but for the management it was one of those moments. And perhaps Tice felt a bit shaky in his boots, too.

Mr. and Mrs. J. M. Hardy are entertaining Mr. and Mrs. Robert Leighton of San Francisco for several weeks at the Hardy home in Carmel.

Mr. and Mrs. I. W. Haley are staying in Carmel for several weeks. They have taken a cottage on Mountain View. The Haleys are from San Luis Obispo.

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